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LOHENGRIN.



IN THREE ACTS,

BY

RICHARD WAGNER.

WITH ITALIAN, GERMAN, AND ENGLISH WORDS.

THE LATTER BY

JOHN OXENFORD.

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LOHENGRIN.

DRAMATIS PERSONÆ.

Elsa di Brabante		***	***		Soprano.
ORTRUDA RADBOD (Sposa di Federico)		***	***	•••	Mezzo-Soprano.
LOHENGRIN		•••	• • •	•••	Tenore.
FEDERICO DI TELRAMONDO (Conte Braban	tino)	•••	***	***	Basso.
IL RE (Enrico, Re di Alemagna)			• • •		Basso.
Un Araldo		•••	•••	•••	Basso.
QUATTRO CAVALIERI BRABANTINI	•••	• • •	• • •		Tenori e Bassi.
Quattro Paggi	•••	•••		***	Soprani e Contralti.
Coro					_

Cavalieri e Nobili di Turingia, Sassoni e Brabantini, Dame, Paggi, Servi, Popolo, Guerrieri, Seguito del Re, Guardie, Trombettieri, &c., Un Fanciullo (Goffredo).

Henry I., King of Germany, surnamed the "Fowler," has arrived at Antwerp, with the intention of levying a force to assist him in repelling the Hungarians, who have threatened his dominions with invasion. He finds Brabant in a state of anarchy. Godfrey, the young son of the late Duke, has disappeared, and his sister Elsa is accused of murdering him by her guardian, Frederick, Count of Telramond, who has married Ortrud, daughter of Radbod, Prince of Friesland, and in right of his wife claims to be the ruler of the Duchy. Elsa, appearing before the King, asserts her innocence, and it is agreed that the cause should be decided by a judicial combat between Frederick and any Champion who may appear on behalf of the accused. When her condition seems most hopeless, a knight appears ascending the River Scheldt, in a boat drawn by a single swan, which, on landing he dismisses, and undertakes her defence, Elsa promising that if he is victorious she will bestow upon him her hand, and never question him as to his name or origin. In the combat that ensues Frederick is stricken to the ground by his unknown antagonist, and deprived of his title and estate.

Preparations are made for the immediate marriage of the stranger with Elsa, but while all are revelling in the *Pallas*, or abode of the knights, Frederick and Ortrud are without, plotting how they may be avenged and recover their lost honours. Presenting herself at the *Kemenate*, or abode of the ladies, Ortrud moves the compassion of Elsa, who not only gains her admission but promises to obtain the pardon of Frederick, and listens to the suggestion that she ought to enquire into the name and origin of her future husband, who, without the ducal title, has been appointed by the King, Protector of Brabant, and leader of the Brabant Contingent of the German Army. As the nuptial procession approaches the cathedral the Conspirators reveal themselves in their true character, Ortrud opposing Elsa at the door, and Frederick declaring that the unknown knight is a sorcerer, who has gained his victory by

unfair means.

The intruders are expelled by the King and people, and the marriage takes place, but when the bride and bridegroom are left in the nuptial chamber, Elsa roused by the evil suggestions of Ortrud begins, in spite of her promise, to question the knight, who in vain endeavours to allay her suspicions. Frederick, who enters the room with the intention of assailing his former antagonist is slain by him at once, and on the following morning the explanation, unwisely solicited by Elsa, is given by the stranger in the presence of the King. He is the son of King Percival, keeper of the mysterious cup known as the "Holy Grail," to whose service he is attached, and whose name is LOHENGRIN. It is to the Grail that he is indebted for his invisible power, but now his name is revealed he must no longer remain in Brabant. The swan returns with the boat to bear him away, but he removes a gold chain from its neck, and in its stead appears the youth Godfrey, who has been changed to a swan by the sorceress Ortrud, and who is now declared rightful Duke of Brabant, while Lohengrin departs to the intense grief of his bride, and the king and people, who have lost so valuable an ally.

LOHENGRIN.

DRAMATIS PERSONÆ.

HENRY THE FOWLER, King of Germany. ELSA OF BRABANT. DUKE GODFREY, her Brother. FREDERICK OF TELRAMUND, a Count of Brabant. ORTRUD, his Wife.

THE KING'S HERALD. SAXON AND THURINGIAN COUNTS AND NOBLES. BRABANT COUNTS AND NOBLES. LADIES OF HONOUR. PAGES. RETAINERS—LADIES—ATTENDANTS.

Antwerp, first half of the tenth century.

ACT I.

Scene I.

A plain on the banks of the Scheldt near Antwerp; the river winds towards the background, so that on the right a portion of it is hidden by trees, and it is only visible again at a further distance. In the foreground, to the left, King Henry is seated under a tall, sturdy oak; near him stand the Saxon and Thuringian nobles. On the other side are Frederick of Telramund and Ortrud. The background is occupied by retainers. An open circle in the middle, into which the herald and four trumpeters advance. Trumpets

HERALD.—Hear-nobles, lords, and freemen of Brabant-

Henry, the King of Germans, hither comes, With you to parley as the law provides. With loyal feeling hear ye his command! MEN OF BRABANT.—With loyal feeling hear we

his command;

So welcome, King Henry! welcome to Brabant! King (rising).—Heav'n save ye, loving subjects of Brabant!

I did not hither come through idleness. The kingdom's deep distresses learn from me. First shall I tell you of the weary troubles That, from the East, oft threaten Germany? About the March were women—children praying: "Heav'n shield us from the wild Hungarian's rage!" With me, the kingdom's head, it was a duty To put an end to such abhorr'd disorder. A sev'n years' truce by force of arms I gain'd, And this I used to give the realm new strength. The towns I fenc'd and fortresses I built, Our men of arms I fitly exercis'd. Now tribute we refuse—the term expires— And we are once more threaten'd by the foe. Now is it time to guard the kingdom's honour. The East—the West—both are alike to all. The German nation calls upon her children, And foes will tremble when they hear the call.

SAXONS and THURINGIANS (striking their arms).—

For German honour fight we all!

King (reseating himself).—You now I summon, subjects of Brabant!

At once proceed to Maintz with all your forces. Much to our grief are we compell'd to hear That you in discord and disorder live Of factions and confusion, I am told; Therefore explain, Fred'rick of Telramund. That thou art virtue's self I know full well;

Explain, then, and the cause of mischief tell.
FRED.—Thanks to thee, King, that thou art here

to judge. The truth I tell thee—falsehood ne'er I learn'd— Brabant's late Duke upon his death-bed lay, And unto me confided both his children-Elsa the maiden and her brother Godfrey. Him rear'd I faithfully through growing boyhood; His life I deem'd the jewel of my honour. King Henry, measure all my depth of grief, When I of that fair jewel was despoiled. Once Elsa through the forest took the boy To stroll, but woe is me! return'd alone, With show of sorrow asking for her brother. From him, she said, she heedlessly had stray'd, And not a trace of Godfrey could she find. Vainly we sought the lost one to recover. Elsa at last I terrified with threats Till by her falt'ring tongue and pallid features The fearful deed was told that she had done. With deepest horror shrank I from the maid. To me her sire the right to make her mine Had giv'n, but this too gladly I resign'd, And took a wife whom I could truly love, Ortrud, the child of Radbod, Friesland's prince. Now do I accuse Elsa of Brabant-Her brother perish'd by her guilty hand! This land, as lawfully my own, I claim, Being the nearest kinsman to the Duke.

My wife besides is of the race that once Unto this land a line of princes gave.

My cause thou knowest-judge it, noble King.

ALL THE MEN (with horror).—Who could of crimes like this have thought?

A heavy charge the count has brought. KING .- A heavy accusation 'tis indeed,

A crime so fearful seems impossible.

FRED.-My King, she whom I rightly cast aside

Is giv'n to folly and to vanity,

And I accuse her now of hidden sin. She thought forsooth, having remov'd her brother,

That she could, as the mistress of Brabant, Reject the hand of him who fairly claims it And openly protect her secret minion.

King.—Call the accused one here; the trial shall Proceed at once. Heav'n guide my judgment right!

(He solemnly hangs his shield on the oak. The Saxons and Thuringians thrust their drawn swords into the ground; the men of Brabant lay theirs before them.)

HERALD (advances into the middle).—Now shall the cause be tried as ancient use requires

King.—Never again my shield to wear Till judgment is pronounc'd, I swear!

CHORUS (MEN).—Ne'er to the sheath return the

Till justice speaks the mighty word.

HERALD.—There, where the royal shield you see, You soon will hear the King's decree. Therefore I call, in accents clear.

Elsa, without delay appear.

Scene II.

Elsa enters in a simple white dress; a long train of her ladies similarly attired. These remain in the background, while Elsa advances slowly and timidly into the centre of the foreground.

CHORUS (MEN) .- Behold, she comes! The charge,

how heavy,

Yet does she look-ah, so bright and pure;

He who could venture to accuse her Must doubtless of her guilt be sure.

KING.—Art thou, then, Elsa of Brabant?

(Elsa bows acknowledgment.)

And as thy judge me dost thou recognise?

(She bows again.)

I question further. Know'st the heavy charge Against thee brought? Can'st answer thine accuser? (She shakes her head.)

KING.—Thy guilt thou ownest then?

Elsa (after a pause).—My hapless brother!

CHORUS.—Most wonderful! How strange is her demeanour!

King.—Come, Elsa, what would'st thou confide to me?

Elsa (after a pause, as in a trance).—Lonely amid my sorrow yearning I call'd on Heav'n,

And forc'd to pray'r, the anguish with which my heart was riv'n

Then burst forth from my bosom-so dolorous a sound That, as it spread, it carried grief to the air around.

I heard it in the distance until it died away: My heavy eyelids sank then, and wrapp'd in sleep I

ALL THE MEN (softly).—Dreams she, or is she mad? King.—Elsa, defend thyself before thy judge.

Elsa (as before).—Equipp'd in glitt'ring armour, then near unto me drew

A knight of mien angelic, the like I never knew.

His golden horn hung lightly; upon his sword he leant.

Heav'n sent him here to save me, that knight of good intent.

Sweet words of consolation right courteously he spake. Believe me, for my champion no other will I take.

KING AND ALL THE MEN .- May Heav'n endow our minds with light,

That we may see which cause is right.

KING.—Fred'rick, 'twere ill this cause to lose,

Bethink thee, whom thou dost accuse.

Fred.—I'm not misled by these her dreamy words You hear she raves about a minion.

On valid grounds do I maintain my charge,

Bas'd as it is on surest evidence.

Nathless, to stifle doubts by any witness,

Most gracious King, would sorely wound my pride. Here stand I. Here's my sword. Who of you all Against my stainless honour dares to fight?

Nobles of Brabant.—No, Fred'rick, no, we only fight for thee.

FRED.—And thou, my King, rememb'rest thou the service

Which I have done against the savage Dane?

King.—Of that surely thou needest not remind me;

Most willingly thy high deserts I grant.

In other hands than thine, thou may'st believe me,

Would I not see this country. Heav'n alone Shall now give judgment in this weighty cause.

ALL THE MEN.—Yes, Heav'n shall decide. Be't SO.

King (draws his sword and thrusts it into the ground). -Answer me, Fred'rick, Count of Telramund, Wilt thou, in combat, fought for life and death, To Heav'n's high decree refer this accusation?

Fred.—Yes.

King.—And thou too answer, Elsa of Brabant, Would'st thou, in combat fought for life and death, A champion before high Heav'n should now defend thee?

Elsa.—Yes.

King.—Whom namest thou thy champion? FRED. Now you'll hear

The name of him she doats on.

MEN OF BRABANT.-All attend. Elsa.—Believe me, for my champion no other will I take.

Mark, he whom Heav'n shall send me will gain a guerdon rare

Here, in my father's country, the crown 'tis his to wear.

To yield him my possessions will be my dearest pride, And should he deign to wed me, lo, I will be his bride. CHORUS.—A splendid offer does the damsel make; Who plays this game plays for a heavy stake.

KING. - The sun at noon-tide's height is shining, 'Tis therefore time to send the summons forth.

The Herald advances with the four trumpeters, whom he places outside the circle towards the four cardinal points. Trumpets sound.

HERALD .- He who in right of Heav'n comes here to fight

For Elsa of Brabant, step forth at once! (a long pause) CHORUS.—The sound has died away without response.

FRED (pointing to Elsa's increasing anxiety)—You see, you see, the charge is not repell'd, My cause is prov'd the cause of right.

ALL THE MEN.—The accusation seems too true.

ELSA (approaching the King).—My King and master, I implore thee,-

One summons more to call my champion; Too far was he to hear the first.

KING.—The summons shall be heard again. HERALD.—He who in sight of Heav'n comes here to fight

For Elsa of Brabant, step forth at once!

(The summons is repeated; a long pause.)

ALL THE MEN.—By this dull silence Heav'n

Elsa (kneeling).—Thou gav'st to him my supplication;

He came to me by thy decree.

Great Heav'n! oh order now my champion

To lend his aid and set me free. E'en as I saw him once before,

Oh let him now appear once more.

(Those who stand on an elevation nearest the river perceive in the distance a boat, drawn by a swan, gradually approaching; a knight is standing in the boat.)

Men (firsta few, then more, as they approach the river). See! there! Behold a wonder! How? a swan? It draws a boat, and in it is a man. Yes, see him, there he stands, a gallant knight; My eyes he blinds, his armour is so bright. See he approaches! With a chain of gold The swan would bring him here. Behold! behold!

(Most_of the persons assembled have hastened towards the river. The King surveys the scene from his elevated seat. Frederick, who listens with astonishment, and Ortrud, who looks gloomily towards the background, remain in front; likewise Elsa, who listens with rapture to the above description, but does not venture to look round.)

Scene III.

During the following the swan reaches the bank with the boat, in which stands Lohengrin, leaning on his sword, with his helmet on his head, his shield on his shoulder, and a small go/den horn at his side.

ALL THE MEN AND WOMEN.—A wondrous sight! a wondrous sight!

We hail thee all, thou heav'n-appointed knight!

(Elsa, looking round, utters a wild shriek of joy at the sight of Lohengrin, on whom Frederick gazes speechless. Ortrud, who has previously retained her haughty attitude, is stricken with terror, when she beholds Lohengrin and the swan. As Lohengrin dismisses the boat, the people, absorbed in expectation, suddenly become silent.)

LOHEN.-Now down the stream, departing, float; Dear swan, I take my leave of thee. Go, seek the spot whence came the boat; When thou return'st bring joy to me. See thou art faithful to the end. Farewell, dear swan, thou trusty friend.

(The swan departs with the boat, descending the river. Lohengrin looks after it mournfully.)

CHORUS (ALL).-What ecstasies confound us! That noble knight with spells has bound us, Who came a stranger to our land.

LOHEN. (solemnly advancing, makes obeisance to the King)—Hail, royal Henry! to thy sword May gracious Heav'n accord its aid!

Renown'd and great thy name shall be, And never from this earth shall fade.

King.—My thanks! The pow'r I recognise

That bound thee to this enterprise. Thou art by Heav'n's own mission here.

Lohen.—As champion to a noble maid Whom calumny has dar'd to blight, I come, and all will soon confess The cause that I espouse is right. So, Elsa, speak: if me they choose To be thy champion, wilt refuse, Free from all sense of fear or pride, To me thy safety to confide?

ELSA (who has hitherto looked at him, entranced, sinks

at his feet).- My knight, my champion, as I live,

All, all I freely to thee give.

LOHEN.—If in the fight I prove victorious, Elsa, wilt thou become my wife?

Elsa.—Aye, as before thy feet I'm lying,

Freely to thee I give my life.

Lohen.—Elsa, should I become thy husband— Should nought the ties that bind us break-Should I defend thy land and people-One promise, Elsa, must thou make. These questions ask me never Nor think upon them ever: From whence I hither came-What is my rank or name.

Elsa.—These questions ne'er I'll ask, believe me. LOHEN -Mark, Elsa! thou must not deceive me.

These questions ask me never, Nor think upon them ever: From whence I hither came— What is my rank or name.

Elsa.—My shield—my angel—my preserver, Who hold'st that I from guilt am free, No pow'r of doubt could be sufficient

To shake my firm belief in thee. As my protector dost thou stand, So do I honour thy command.

Lohen. (raising her and clasping her to his bosom)— Elsa, my heart is thine!

King & others.—Is this a dream? What must I think?

Some magic must my soul amaze; I feel my heart within me sink, When on that noble form I gaze.

Lohen. (having confided Elsa to the King, advances solemnly to the centre)-Now hear! assembled be it known

That Elsa of Brabant from guilt is free! Count Fred'rick, falsely she's accus'd by thee!

By Heaven's own judgment will the truth be shown. CHORUS.—Risk not the fight, our counsel is well meant.

And if thou slight'st it, thou'lt repent.

Fred. (after a long hesitation, suddenly decides)-I'll rather die than yield Whatever spells have brought thee here,

Stranger, thou, with the front so bold, Since I a falsehood ne'er have told. Therefore with thee I'll gladly fight,

And vict'ry sure will wait on right.

Lohen.—King Henry, now arrange the fight. King.—Advance, then, forward—three for either champion,

And for the combat measure well the ring.

(Three Saxons advance for Lohengrin; three of Brabant for Frederick; with solemn steps they measure the ground and mark it off with three spaces.)

HERALD.—Let all unto my words give ear-None with this fight must interfere. Outside the lists be sure ye stand. Ye who the law shall disobey, If freemen forfeit with the hand, If serfs ye with your heads shall pay.

ALL THE MEN.—The freeman forfeit with his hand, Forfeit the serf with head shall pay.

HERALD .- Ye doughty champions, hear me too!

To honour's laws be firm and true; Let no base witchcraft or deceit The ends of justice now defeat.

May gracious Heav'n protect the right!

In Heav'n confide, not human might. Loн. & Fred.—May gracious Heav'n protect the

right!

In Heav'n I trust, not human might.

King (who has solemnly advanced into the middle).—

Heav'n, in pray'r thine aid I seek!

O'er this assembly now preside. Now let the sword thy judgment speak, That by thy will we may abide.

KING & CHORUS.—Oh let the arm of right be

And feeble be the arm of wrong. Oh help us now in our distress, Our wisdom is but foolishness.

Elsa & Lohen .- Soon will be known thy just decree.

Almighty Judge, I trust in thee! ORT.—The vict'ry must to him belong,

In ev'ry fight his arm is strong

FRED.—I bow before thy high deeree. Almighty Judge, give strength to me!

(At a signal from the herald the trumpets sound for the The King, drawing his sword, strikes it thrice against his shield. against his shield. At the first stroke Lohengrin and Frederick take their positions; at the second they draw their swords; at the third they commence the encounter. After several violent passages Lohengrin strikes Frederick to the to the ground.)

Lohen. (holding his sword at Frederick's throat)— To me thy life by God's decree is giv'n, I take it not—go, make thy peace with Heav'n!

(The King leads Elsa to Lohengrin; she sinks enraptured on his bosom. Immediately after Frederick's fall the Saxon, Thuringian, and Brabant nobles have resumed their swords. The circle is broken up with general acclamations.)

CHORUS.—Hail! hail! hail! Elsa.—I'd sing a song of praises Equal to thy worth. Thy name I'd send, resounding Through all the spacious earth. I feel as nought before thee, Right noble as thou art. I love thee —I adore thee— O take me to thy heart!

ORTRUD.-Must thoughts of high ambition

Like empty dreams depart? If I would shun perdition,

Be still my sinking heart.

Lohen.—Wrong could not triumph o'er thee,

So innocent thou art. Pure bliss how lies before thee To cheer thine aching heart.

FRED.—Ruin'd, disgrac'd, defeated!

Oh Heav'n, my foe thou art! My downfall is completed, My glories all depart.

KING & CHORUS.—We sing to thee—we praise thee,

To highest honour raise thee. Stranger, we here greet thee delighted, Wrong thou hast righted,

We gladly greet thee here. Thee, thee we sing alone! thy name shall live in

Oh never will be one to rival thee in glory.

(The Saxons raise Lohengrin on their shield; the men of Brabant raise Elsa on that of the King. carried amid loud acclamations. Curtain falls.)

ACT II.

Scene I.

In the fortress of Antwerp. In the middle of the background the Pallas, or abode of the knights; to the left the Kemenate, or abode of the women; in the foreground, to the right, the entrance of the Minster; in the background the gate of the town. Night. The windows of the Pallas are brightly illuminated; the sound of horns and trumpets is heard. On the steps before the Minster sit Frederick and Ortrud, poorly clad. Ortrud keeps her eyes fixed on the windows of the Pallas; Frederick looks on the ground. A long silence. Frederick suddenly rises.

FRED.—Arouse thee quick, companion of my shame,

Let not the dawn of morning see us here.

ORT. (not moving)—Here am I bound—I cannot stir from hence.

Here from the lustre of those hated revels Would I imbibe a poison that would end

At once our shame and all their joys for ever. Fred.—Thou fiend in woman's form, what is it

Thus binds me to thy presence? It were well far That I should leave thee and flee away, Where troubled conscience might at last repose.

Through thee my stainless honour Is chang'd to deadly shame.

The lips that once would praise me

Blacken my ancient name. The ban is o'er me spoken,
My sword in pieces lies,

My scutcheon is bespotted, A thing that all despise. Wherever I may turn me

All from my presence flee, E'en robbers feel polluted Chance they to gaze on me,

Through thee my stainless honour Has become deadly shame,

The lips that once would praise me Blacken my ancient fame.

The ban is o'er me spoken, &c. (to despise)

Oh, life has lost its value, Ah would that I were dead!

My honour's gone-my honour-And with it all is fled.

(Throws himself, wild with rage, on the ground. Music heard again from the Pallas.)

ORT. (after a pause)—Why dost thou waste thy strength on frantic rage like this?

FRED.—To think that they have ta'en the sword that else

Had laid thee at my feet.

ORT.—Nay, Frederick, Count

Of Telramund, why this distrust in me? FRED.—Can'st ask when I, by thee misled— By thy deceit ensuar'd—accus'd that maiden? Didst thou not say that, in the gloomy wood, Looking from out the castle of thy sires, Thou saw'st her perpetrate the hideous deed? With thine own eyes thou sawest Elsa drowning Her brother in the pool; and didst thou not With prophecies rouse pride within my heart? Soon, saidst thou, Radbod's ancient royal trunk Would bud anew—give rulers to Brabant. Didst thou not thus induce me to reject Young Elsa's hand, unspotted as it was, And choose thee as the last of Radbod's line?

ORT .- How bitter are thy words! I own it. Yes. All this I said to thee,

FRED.—And madest me, whose name was once rever'd,

Whose steps from honour's path had never stray'd, The base accomplice of thy shameless falsehood. ORT.—Falsehood?

E'en so. Had not the charge been false Heav'n would not thus have sham'd me.

ORT.-Heav'n? FRED.-Oh hateful!

From lips like these the name of Heav'n sounds evil. ORT.—Ah, "Heav'n" thou call'st thy cowardice. Ortrud.

ORT.—Wouldst threaten me—me, a weak woman,

Ah, coward, if so fiercely thou hadst menac'd Him who has brought thee to this misery, Conquest instead of shame had been thy lot. Those who encounter him aright will find He's weaker than a child.

FRED .- If he was weak

More certain is it Heav'n put forth its strength. ORT.—Thinkest thou so? Ha, ha, give me the pow'r

But for a single day, and I will plainly show How feeble is the Heav'n in which he trusts.

Fred.—Audacious sorceress, dost thou attempt By secret arts once more my soul to madden?

ORT. (pointing to the Pallas, which is now dark)-The revellers are wrapp'd in deep repose. Come, sit thee near to me; the hour is come When my prophetic eye shall give thee light. Come, knowest thou the stranger knight Who by a swan was hither brought?

FRED.—No.

ORT .- What would'st thou give to learn the truth, The mighty truth, that if compell'd

His name and station to reveal,

The vaunted strength at once would cease

Which to a magic spell he owes?
FREC.—Ha! then his words I understood. ORT.—Attend! Here no one has the power

To pluck the secret from his breast Excepting her, whom he forbade About the mystery to ask.

Fred.—I see now. Elsa must be lured

In spite of all to question him.

ORT .- My meaning thou hast fathom'd well. Fred.—Yet how effect our purpose?

ORT. It much imports we do not leave This place; so sharpen well thy wits That thou may'st fill her with mistrust. Step forth! charge him with sorcery,

With warping justice by deceit. Fred.—Yes, sorcery and fraud.

At worst

We still can gain our end by force.

Fred.—By force?

ORT.-Believe me, not in vain The darkest science have I learn'd; Therefore attend to what I say. He who is made through magic strong, If from his body e'en the smallest part is torn. At once in all his weakness must appear.

FRED.—Speakest thou the truth?

Oh, hadst thou but

Cut off a finger from his hand, Or e'en a finger's joint, for certain That knight would now be in thy pow'r.

Fred.—'Tis fearful! Oh, I thought I was defeated Because its aid great Heav'n denied. Now must I hear the royal judge was cheated,

That magic arts have overthrown my pride, My lost repute can I recover;

Make good the loss that I deplore, My hated victor triumph over,

And be my honour'd self once more? Oh wife, who through the night this light canst show, If thou deceivest me, woe to thee—woe!

Calmness, I ORT.—Nay, how thou ravest! beseech thee.

Soon all the joys of vengeance will I teach thee. Both-A sense of joy comes o'er me creeping,

Dark thoughts are raging in my breast; Ye who in happiness are sleeping Soon will be startled from your rest.

Scene II.

Elsa, in a white dress, appears on the balcony of the Kemenate, which she leans over. Frederick and Ortrud sit opposite on the steps of the Minster.

Elsa.—Ye breezes who so often heard tales of my distress

Grateful, the joy that fills me to you I will confess.
ORT.—'Tis Elsa!
FRED.—Elsa!
ELSA.—Through you he floated safely—you check'd

the billows wild,

In vain was all their fury, when on his course you smil'd.

ORT .- The hour at which she sees me,

How often will she curse?

ELSA.-I begg'd you oft in sorrow, to dry a falling tear,

Now cool the burning blushes that on my cheeks

ORT.—Away! retire some distance hence.

FRED.—But why?

ORT.—She is for me—her champion is for thee. (in a plaintive voice:) Elsa!
Elsa.—Who calls? Why fearfully and sadly

Resounds my name thus through the night?

ORT.—Elsa, so strange appears my voice,

And can'st thou thus repel the wretch Whom thou hast brought to misery?

ELSA.—Ortrud! Is't thou? What dost thou here, Thou hapless one?

"Thou hapless one." ORT. Thou nam'st me rightly now indeed. In yonder forests' deep recesses

I passed my days in solitude;

How harm'd I thee? how harm'd I thee? Joyless, bewailing the misfortunes

So long inflicted on my race. How harm'd I thee? how harm'd I thee?

ELSA. - Good Heav'n! what lay'st thou to my charge?

By me wert thou to mis'ry brought?

ORT .- To think that thou couldst look with envy On me because the man despised By thee-me for his wife preferred?

Elsa.—All gracious Heav'n, what can'st thou

ORT.-Beguil'd by some insane illusion, Thee, innocent, he charged with guilt. His heart now melts with deep contrition.

How heavy is his punishment! Elsa.—Avenging pow'rs!

Aye, thou art happy. ORT.-

Thy hours of short-lived grief are ended. Life wears for thee a smiling face. Thou heedlessly canst cast me from thee, Death's never-failing path to trace. Thus never will my sorrow, never Darken the threshold of thy door.

ELSA.—How ill should I repay the bounties, Kind Heav'n, of thy surpassing grace, If when the wretched bent before me, I drove them hence with scornful face. I cannot-Ortrud, say no more, Myself for thee will ope the door.

(Retires into the Kemenate.)

ORT. (springing from steps with wild delight)-Ye gods now slighted, on ye am I calling, Would ye remain for ever in the shade? Your cause is mine, ye Deities appalling, Ah, check the progress of the renegade. Wodan, thou ever great and strong, Freia, once sung in many a song, Give your assistance to deceit, My vengeance then will be complete.

(Elsa and two servants, with candles, enter from the lower door of the Kemenate.)

Elsa.—Ortrud, where art thou? ORT. (kneeling)— Here behold me prostra Elsa.—Arise. Thus must I see thee kneeling, Thee whom I know so great, so proud? Here behold me prostrate. 'Twould move a heart devoid of feeling

Thine head to see so lowly bow'd. Arise. All wrong thou hast committed— Free pardon now for all receive.

Thou art not scorn'd but deeply pitied, Me for thy woes in turn forgive.

ORT .- For this compassion Heav'n reward thee! ELSA.—He who to-morrow calls me bride,

Like me shall with pity regard thee, And Fred'rick shall forgive beside.

ORT.—What gratitude can e'er repay thee? Elsa.—When first the morn begins to glow,

In costly ornaments array thee; Then with me to the Minster go. Where I the hero shall await,

Whom Heav'n has deigned with me to mate. ORT.—What fitting homage can I show thee? So poor and weak, thou knowest well

A wretch am I too far below thee, Though in thy favour I may dwell. Of one small pow'r have none bereft me. One pow'r unweaken'd still I have,

Can use it still while it is left me, From sorrow thee perhaps to save.

Elsa.—What mean'st thou?

ORT. Gentle Elsa, mind thee, Although the present seems so fair,

Thou must not let its brightness blind thee,

Thy future weal must be my care Elsa.—What threatens?

ORT. Canst thou fathom ever How wondrous must his magic be

Who ne'er could leave thee, maiden-never-As he by magic came to thee?

ELSA (shrinks from Ortiud and hen regards her with pity).—Poor creature! thou canst never measure

The depth of bliss in trusting hearts; Ne'er canst thou understand the pleasure Which faith, and faith alone imparts. Come enter here—come, I beseech thee,

And learn from me the purest joy. Yes, I true happiness will teach thee-

A happiness without alloy.
ORT.—Ah, hateful pride! yet it shall teach me

The way to mar this purest joy. Her words unwittingly beseech me The bliss she boasts of to destroy.

(Elsa leads Ortrud into the Kemenate, lighted by the The day has begun to dawn. Frederick comes forward.)

FRED.—Thus mischief enters yonder house. The game, my wife, thou craftily art winning. The work thou hast to do I cannot stop. The mischief, with my base defeat beginning, Now on my foes with crushing force shall drop.

Of all before me this I see alone. The murd'rers of my honour are undone.

Scene III.

Broad daylight. Warder gives morning signal, which is answered from a distant tower. Servants enter from the interior of the fortress. They aip pails into a well and carry them into the Pallas. The four trumpeters then come out of the Pallas, and, after sounding the royal summons, retire. Frederick has concealed himself behind a buttress of the Minster. From the gates of the fortress and through the town-gate nobles of Brabant and their retainers advance to the front of the Minster and greet each other.

Nobles & Retainers.—The early summons we

How bright with promise seems the day! Oh, he who could such honour gain Fresh glory surely will attain.

(Herald, with his four trumpeters, advances from the Pallas to the elevation in front of it. The royal summons is again sounded.)

HERALD.-I now proclaim the King's august

Hear with respect then what he says thro' me. Fred'rick the Count of Telramund is bann'd, Who faithlessly in sight of Heav'n could stand. If any dare consort with him at all,

On him by ancient law the ban shall fall.

ALL THE MEN.—Our curse upon the traitor Whom Heav'n has overthrown. Let all good men avoid him-To him be rest unknown.

(Trumpets sound again.) HERALD .- And further, solemnly the king pro-

That he the stranger, Heav'n-appointed, names The lady Elsa's spouse, by royal grant To hold the land and Dukedom of Brabant. As Duke he will not be, by royal grant He bears the title, Guardian of Brabant.

ALL THE MEN.—Hail, Heav'n-appointed! hail! whom God to us doth grant;

Loyal and true, we hail thee Guardian of Brabant.

(Trumpets sound again.)

HERALD.—To this besides now give attention all, He holds to-day his wedding festival.

To-morrow's dawn will sterner duties bring. With him you'll join the forces of the king; All soft delight in days of peril spurning,

Him will you follow, deathless glory earning. Chorus.—We follow, matchless knight, where'er

thou may'st lead

Thy sword the way will light—to many a noble deed. Yes! Heav'n through thee will grant new glory to Brabant

(While the men are occupied with each other, and when the Herald has retired into the Pallas, four nobles of Brabant advance.)

FIRST NOBLE.—You hear how from our country he will take us!

SECOND NOBLE.—Against the men who never were our foes?

THIRD NOBLE.—A bad beginning! Would he bondsmen make us?

FOURTH NOBLE.—But who will dare his mandate to oppose?

Free (coming forward and somewhat uncovering his face)—I.

ALL FOUR.—Ha, who art thou? Fred'rick—nay, ah, nay;

Here wilt thou be to ev'ry knave a prey.

Fred.—You soon will know to what extent Idare; Soon will the truth before your eyes shine bright. Him an impostor soon will I declare!

THE FOUR.—What say'st thou? Take care—take

The people's wrath—of that beware.

(They lead Frederick aside and carefully hide him from the people. Pages appear on the balcony of the Kemenate, descend towards the Pallas, and summon the men.)

Four Pages.—Make way, make way—our Lady Elsa comes,

And to the Minster will proceed.

(They make a broad passage through the men, who readily give way and clear the steps of the Minster, where they take their stand.)

Scene IV.

A long train of ladies, richly clad, advances from the interior of the Kemenate to the balcony, and thence descends towards the Pallas, whence it winds to the foreground to reach the Minster.

Nobles and Retainers.—May blessings show'r upon thee, who could such woes endure!

May saints watch kindly o'er thee, and make thy pathway sure.

She comes, the maid angelic, to Heav'n a suppliant For days by grief unchequer'd. Hail, Elsa of Brabant!

(Elsa, magnificently attired, has advanced in the procession; among the last ladies who follow her is Ortrud, also richly clad, from whom the rest shrink with ill-concealed scorn, so that she appears to be almost alone, her face betraying the most violent anger. When Elsa, amid loud acclamations, is about to set her foot on the first step of the Minster, Ortrud breaks from her ranks, places herself on the steps before Elsa, and compels her to retreat.

ORT.—Back, Elsa, back, nor to precede endeavour' No menial was I born to follow thee. The right to lead the way I forfeit never. Before me humbly bow'd thy head shall be.

Pages and Men.—What doth she seek? Elsa (shocked).—By Heav'n! but this is strange; I cannot understand this sudden change. ORT.—Although I came to thee, my rank disgracing,

Think not of me thy humble slave to make. Now seek I vengeance! and the blot effacing, What is my right I claim and mean to take.

Elsa.—Ah, did a wily hypocrite deceive me When, shedding piteous tears, to me she came? How canst thou dare with insolence to grieve me—Thou, thou whose husband Heav'n has marked with shame?

Ort.—Although injustice now has overthrown him, Here was my husband by all hearts ador'd.

As honour's brightest flow'r all here have known him-

Have known, have fear'd his keen resistless sword.
Thy bridegroom—ah, of him, proud Elsa, boast not,
A stranger here, whose very name thou know'st not.
CHORUS—What means she? Ha, what does she

She's raving! This blaspheming stay.

ORT.—Oh, nought thou knowest—nay, he hath not taught thee—

Whether his race is noble, without stain, Nor whence the waters his assistance brought thee, Whither and when they'll bear him hence again. Oh no! strong motives sure thy champion had

When any question sternly he forbad.

MEN & WOMEN.—How fierce her words! How?

speaks she truly?

say?

Was ever heard tongue so unruly? Elsa.—Injurious dame, those taunts forbear;

Hear, this my answer plainly hear!
He's pure and noble past all measure,
That soul shall never taste of pleasure
Who of his mission dares to doubt.
He before Heaven's tribunal fighting
Her husband bravely overthrew.
Say then, your voices all uniting,
Whom you consider pure and true.

Men & Women.—He—he is pure and true.
ORT.—Though pure and noble seems your lover,

To foul disgrace would he be brought
Did he the magic spells discover
By which such wonders he has wrought.
Come then—if question him thou dar'st not,
This only can we think, be sure,
To hear the simple truth thou car'st not,

Or dost not deem his soul so pure.

Women.—Oh, shield her from this woman's hate.

Men.—Make room, make room—here comes the

(The King, Lohengrin, the Saxon and Brahant nobles, all magnificently clad, advance from the Pallas. Lohengrin and the King press their way through the throng in the foreground.)

Hail, hail, King Henry! hail, Guardian of Brabant!
KING.—What means this strife?

Elsa (falling on Lohengrin's bosom).—My lord oh, my preserver! Loн.—What is't?

King.— Who is it dares to stand before

The Minster?

King's attendants.—Whence this strife? It's

KING'S ATTENDANTS.—Whence this strile? It's sound has reached us.

Loh.—Oh, monstrous! That ill-omened form by

thee! ELSA.—My champion! Shield me now against my

Blame me if thy commands I disobeyed.

I saw her weeping here before this portal,
And sought to save her from her misery.

Behold, how ill she now requites my kindness—
Upbraids me for my confidence in thee!

Loh. (looking sternly at Ortrud)—Away from her at once, vile sorceress!

Here wilt thou miss thine aim. Dear Elsa, say-Say, has the venom to thy heart descended?

(She hides her face against his bosom. Raising her and pointing to the Minster:)

Come, there in purest joy be thy sorrow ended.

(As Lohengrin, with Elsa, is proceeding to the Minster, Frederick appears on the steps before the ladies and pages, who shrink from him with horror.)

FRED .- King Henry, much deluded monarch, stay

ALL THE MEN. - What would he here? Accurs'd

one! Quit our presence! King.—Go back—no longer tarry. Dread my

FRED.—Hear me, to whom ye grievous wrong have

Heav'n's arbiters, ye are disgraced and cheated; By this vile sorc'rer justice was defeated.

ALL THE MEN .- Seize on the outcast! Hark! how he blasphemes!

FRED.—He who so proudly lords it o'er me,

He is a sorc'rer, I declare, And scatter e'en as dust before me

A pow'r attain'd by means unfair. Your duty was for him neglected, Although you branded me with shame. One question had the truth detected

Before we to the trial came. In your default I now will task him.

The course of right ye dare not stay His station-name-I plainly ask him:

Here what they are aloud to say.

(General emotion.)

Who was it on our river cruising, Was drawn but by a feeble swan? A knight, such strange familiars using Can scarcely be an honest man. Let him to me an answer give. Complies he? Then his cause is right. If not, you plainly will perceive His honour does not look too bright.

King and Men.—The charge is heavy; how will he refute it?

Lon.—Give answer unto thee I need not, So stain'd art thou with foul disgrace. The doubts of evil hearts I heed not,

Those purest honour ne'er efface. FRED.—If I am with disgrace infected, Great King, to thee I will appeal. Question thyself—thou'lt be respected.

The truth from thee he'll not conceal. Lon.—Should all the noble knights about me-Should e'en King Henry give command-I'd not reply; you need not doubt me.

My worth is prov'd by this right hand. To one alone all—all without dissembling— Elsa-nay, how is it thou art trembling?

ORT. and FRED .- Within her heart already doubt is dwelling.

To me the thoughts that pain her well are known. We soon shall rise, our foes with glory quelling; The secret told, he is at once o'erthrown,

King and Men.—Still rest the secret in his bosom dwelling,

Nought he would hide his lips shall ever own. We stand by him all threat'ning danger quelling; Nobility by deeds like his is shown.

Lon.—Within her heart already doubt is dwelling; Has calumny's vile tongue her trust o'erthrown? Oh, guard her, Heav'n! insidious foes repelling, Nor to her soul let doubt be ever known.

Elsa.—Some dreadful ill might he incur by telling The secret which of right is his alone. She whom he rescued, tempters base repelling,

Will ever let that secret rest unknown. Still knew I all—be still ye thoughts rebelling.
Within my heart the pow'r of doubt I own.
King.—Whate'er the traitor says, undaunted hear

him;

Noblest of knights, no cause hast thou to fear him. MEN (crowding round Lohengrin).—We stand by thee, and be assured that never

Will true allegiance be by us forgot. Give us thy hand—we cling to thee for ever, Revere thy name, although we know it not.

Loh.—This trust, my friends—you will regret it never,

Although you know my name and station not.

(While Lohengrin, surrounded by the men, has retired towards the background, Frederick, unobserved, bends down to Elsa, who in her perplexity has remained in the foreground.)

Fred.—Confide in me—one plan that will securely Give certainty, I'll tell.

Elsa.—Hence—hence from me.

FRED.-Let him but lose the smallest limb-then

Though but a finger—finger's joint it be, All he conceals to thee he will confide, Faithful he ever will with thee abide.

Elsa.—Cease, tempter, cease. Fred.—At night I shall be near,

Call me-'tis done-no mischief need'st thou fear. Loh. (suddenly comes forward)—Elsa, with whom dost thou converse?

(Elsa, with a look of pain, turns away from Frederick and sinks at Lohengrin's feet.)

Away from her, thou traitor, And never near my bride let me behold thee more! Elsa, my love, look up, thou hold'st no less Within thy grasp than all our happiness. To doubt's dark pow'r art thou a slave? Dost thou to know my secret crave? Elsa.—My champion in the cause of right— Thou whom I must my saviour call-Doubt may exert its utmost might, Love triumphs over all.

(Falls on his bosom; organ and hells in the Minster.)

Lon.—Bless thee, Elsa! now we will proceed. All.—Heav'n to us this boon doth grant. Hail, Elsa of Brabant!

Heav'n ever surely guard thee-may blessings show'r upon thee!

Hail, Elsa of Brabant!

(The King conducts Lohengrin on his right, Elsa on his left, up the steps of the Minster. Elsa's glances fall upon Ortrud, who raises her hand with a threatening attitude. Terror-stricken, she clings to Lohengrin, and as they are about to enter the Minster the curtain falls.)

ACT III.

Scene I.

Introductory music expresses the merriment of the wedding festival. The curtain rising discovers the bridal chamber. In the centre of the background a richly adorned bed; by an open bay-window a couch. At each side of the background are open doors. The bridal procession, accompanind by instruments and voices, enters the room in this order: at the right door the ladies enter, leading Elsa; at the left the King and nobles, leading Lohengrin, both being preceded by pages with lights. When they have reached the centre of the stage, the King leads Lohengrin to Elsa. They embrace.

BRIDAL SONG.

MEN & WOMEN.—Guided by us—thrice happy pair—Enter this chamber; 'tis love that invites All that is brave—all that is fair—Love, now triumphant, for ever unites. Champion of virtue, boldly advance; Flow'r of all beauty, gently advance. Now the loud mirth of rev'lling is ended, Night bringing peace and calm bliss has descended, Fann'd by the breath of happiness, rest Clos'd to the world, by love only blest;

(Pages divest Lohengrin of his upper garment, and take off his sword, which they lay on the couch; the ladies take off Elsa's upper garment. During the following, eight ladies walk slowly round Lohengrin and Elsa.)

Eight Ladies.—May Heaven watch o'er ye ever, And happy be your lot! Oh, may this hour be never Through days of joy forgot.

(The King embraces Lohengrin and Elsa. The pages give a signal for departure. The men go off to the right, the women to the left, singing as follows:)

General Chorus.—Stay ye alone, thrice happy pair,
Here in the chamber, which love gently lights.
All that is brave—all that is fair—
Love, now triumphant, for ever unites.
Champion of virtue, here thou'lt remain—
Flow'r of all beauty, here thou'lt remain.
Now the loud mirth of rev'lling is ended,
Night, bringing peace and calm bliss, is descended;
Fann'd by the breath of happiness, rest
Clos'd to the world, by love only bless'd.

(When all have left the doors are closed from without; the song is heard in the distance.)

Scene II.

Elsa has fallen on Lohengrin's bosom; he conducts her to the couch, where they both sit.

Lon.—The song has died away—we are alone,
Who never were alone since first we met;
Now can the heart its inmost feelings own,
And that there is an outer world forget.
Elsa, my wife, my bride, dost thou repine,
Or art thou happy that thou now art mine?
Elsa.—"Happy!" That word my transport can-

not measure
Unless I think of heav'nly happiness!
Oh, when I look on thee—my heart's own treasure—
Joys can I feel that mortals ne'er possess.

Loh.—And sure the word thy transport well can measure

If I partake that heav'nly happiness.
Oh, when I look on thee, my heart's own treasure,
Joys can I feel that mortals ne'er possess.
Our hearts are by some sacred pow'r affected,
We ne'er had met, yet each the other knew;
If I to be thy champion was selected,
'Twas love that guided me with purpose true.
Thine eye proclaimed that thou from guilt wert free,
Thy speaking glance all homage claim'd from me.
Elsa.—In blissful dreams one night, when sleep

stole o'er me,
I plainly saw thee in my presence stand.
As to my waking eyes, thou stood'st before me;
Thus did I know thou cam'st by God's command.
I wish'd thy glance had melted me, that flowing
About thy steps I might a streamlet wind;
A flow'r, I wish'd to be, 'mid verdure growing,
Only beneath thy feet my death to find.
Love is this merely? Words can language give me
That all its hidden sweetness will reveal?
Thy name I'd gladly join with it, believe me;
But that from me thou ever will conceal.
Loh.—Elsa!

Elsa —How sweetly sounds my name by thee when spoken,

Yet may I never hear the sound of thine! Surely some day the fetters will be broken, Thy name I then shall whisper—thou art mine.

Loh.—My dearest wife!

Elsa.— Only when none are near—

None must the soft confession hear.

Loh (pointing towards the window)—Dost thou not breathe, as I, that wealth of sweetness,
Where the rapt senses, drunk with pleasure, bask?
'Tis brought by gales mysterious in their fleetness;
Tasting the fragrance, further nought I ask.
Such is the spell which unto thee hath bound me.
Thus, when first I saw thee, lovely as thou art,
Those eyes decided—nought could then confound me
Thy face alone at once convinced my heart.
E'en as with rapture those sweet odours fire me,
Though through the murky shades of night they rise,
So did thine innocence with love inspire me
When thou wert crush'd with heavy calumnies.

Elsa.—Ah, worthy of thee could'st thou find me! Aught would I gladly undergo. Would some desert to me could bind thee, That my devotion thou could'st know! From deadly perils thou hast freed me; Ah, wert thou in some deep distress! Though I am feeble, thou might'st heed me, Did I some coming danger guess. What can the secret be that never Thou may'st its fearful import tell? Perchance some harm 'twould bring-oh, ever Within my heart I'll guard it well. Think not, my love, if I could share it, Feeling it in my heart secure-A menace from my lips could tear it; No! Death for thee I could endure. Loh.—Beloved!

Elsa. —Oh, by thy trust let me be flatter'd, Thinking my love thou dost not spurn; Be all the mist that hides thee scatter'd— Thyself to know, ah, let me learn. Lon.—Be silent, Elsa. ELSA. Yes, confiding

In me, thy noble self reveal.

Whence cam'st thou? Say, nought from me hiding; These lips will silence ever seal.

Lon. Nay, Elsa, nay, all confidence thou ow'st

Unshrinking I gave credence to thy yow,

That question ne'er to ask. Thou little know'st me If, through a woman's words, thou'rt wav'ring now.

Against my bosom let me press thee; Give ear unto this beating heart;

Look fondly on me; let me bless thee,

All pure and gentle as thou art! Yes, when I in my arms enfold thee,

The breath thou breathest let me taste. Let me but feel while still I hold thee

That happiness is mine at last.

Thy love full recompense will give me For all that I have left—have lost.

Let Heav'n of other gifts bereave me If I that thou art mine can boast!

Although the King his crown should proffer

'Twould not repay my sacrifice, And I should rightly spurn his offer.

Thou, thou alone, art past all price.

Doubt must within thy bosom wither,

All dark suspicion cast aside.

From night and grief I came not hither,

I came from joy and noblest pride.

ELSA.—Oh, Heav'n! what hast thou told me? What art thou fore'd to own?

Thine aim was to deceive me, but now the worst is known!

The joys that thou hast quitted thou think'st upon with pain;

Thou hopest soon to leave me and taste of them again.

Ah me! how can I trust thee? Thou lov'st not me

One day will take thee from me-with thee will all be gone.

Lon.—Not thus afflict thyself, love.

Nay, thou afflictest me. The days am I to number that near me thou wilt be? With ceaseless growing anguish my cheek will fade

Then ruthless thou wilt leave me in sorrow to decay. Loh.—Never thy charms will fade, love, while

thou from doubt art pure.

ELSA.—No chains have I to bind thee, to hold thee mine secure.

There's magic in thy presence—through magic art thou here.

Ah, nought could stay my sorrow! What torment must I fear!

(Suddenly stricken with terror.)

Hearest thou nought? My senses do not wander.

Lon.—Elsa?

Elsa.—'Tis nought; but there the swan I see-

I see him floating on the waters yonder.

Thou callest him—he brings the boat to thee. Lon.—Elsa, thy mind from those strange fancies

ELSA.-No, nought can cure this madness-

Nought cheer this bursting heart-Nought till, though life it cost me,

Thou tell'st me who thou art.

Lon.—Nay, Elsa, I implore thee— Elsa.—Oh, madness! oh, despair!

Thou whom I love too fondly, Thy name at once declare.

Lon. - Forbear!

Whence dost thou come?

Lon.—Ah me!

ELSA -Where is thy home?

Loh. (shrieks).—Ah me, what hast thou done?

(Elsa, who stands before Lohengrin, sees through the door. Frederick and the four Brabant nobles as they burst in with drawn swords.)

Elsa (shrieks).—Save thyself—the sword—the sword!

(She has hurriedly handed the sword to Lohengrin, who quickly draws it, and with one blow strikes Frederick life-less to the ground. The four nobles kneel to Lohengrin in turn. Elsa falls senseless.)

Lon.—Despair! now all our happiness is fled.

(Raises Elsa and places her gently on the couch.)

ELSA (faintly).—Oh, mighty Heav'n! oh, pity me!

(Day gradually dawns. At a sign from Lohengrin the

Lou.—Lift up the corpse and bear it hence to the King.

(The nobles raise Frederick's body and take it off through a door. Lohengrin rings a bell. Four ladies enter.)

Before the King prepare to take her, Her choicest garments let her wear; Some fitting answer will I make her, And let her know the rank I bear.

(Exit sorrowfully through a door to the right.) (A pair of curtains falling, the whole stage is concealed. The sound of horns is heard. When the curtains are withdrawn, the plain of the Scheldt is seen, as in the first Act. The Brabant army enters on both sides, each division led by a Count, whose standard-bearer plants his banner in the ground. Round these banners the adherents of the several leaders assemble. Boys bear the shields and spears of the Counts squires lead the horses aside. When all the Brabant force has arrived, the King enters with his Saxons and Thuringians.)

MEN OF BRABANT (saluting the King).—Hail! hail! King Henry, hail!

King (standing under the oak).—Good subjects of Brabant, 'tis well;
With pride I feel my bosom swell.

May I in every German land

Find such a true and loyal band. Now let the enemy appear.

We're well prepar'd to see him near. Henceforward from his desert plain

Will he not think to stir again.

The German sword for German land! Thus will the realm in safety stand.

ALL THE MEN.—The German sword, &c.

King.—Where lingers he whom God doth grant— A boon, a glory to Brabant?

(The four nobles bring Frederick's body covered over on a bier, which they set down in the centre. All look anxiously.)

Chorus (men).—What bring they here? What would they say?
The men of Telramund are they.

King.—What must I see? Whom bring you here?

Your look forebodes some evil near.

Four Nobles.—Brabant's new lord will have it so. Him whom we bear soon will ye know

(Elsa, followed by a long train of ladies, advances with tottering steps to the foreground.)

ALL THE MEN.—See, Elsa comes—that lady

peerless, Surely her face is pale and cheerless.

King (meeting Elsa, leads her to a high seat opposite his own).—Whence comes that heavy, mournful

Can'st not the hour of parting brook?

(Elsa cannot look at him.)

Voices.-Make way, make way-the hero of

ALL.—Hail! the hero of Brabant!

(The King has resumed his seat beneath the oak-Lohengrin enters, armed, as in the first Act, with a solemn, mournful air.)

King.—Hail! hail! we bid thee welcome all: Those whom thou didst to battle call Wait here with anxious hearts for thee; They know thou lead'st to victory.

ALL THE MEN.—We wait with anxious hearts for

We know thou lead'st to victory.

Lon.—My King and master, though so gladly I summon'd them, I tell thee sadly

This force I may not—cannot lead. ALL THE MEN.—Oh, Heav'n! we hear sad words indeed.

Lon.—As your ally I have not come before ye, As judges now to hear me I implore ye; So, firstly, say, am I from crime exempted? I claim your sentence as my due. This man, by night, to take my life attempted; Say whether him I rightly slew.

(Uncovers the body, from which all turn with abhorrence.)

King & Men.—E'en as thy hand on earth did smite

Will Heav'n for evil deeds requite him.

Lon.—One other wrong remains yet to be righted. The truth before the world I speak. She whom in wedlock Heav'n to me has plighted,

My wife, was lur'd her vow to break. King & Chorus.—Elsa, what hast thou done amiss?

Elsa, a heavy charge is this.

Loн.—You heard her promise—plainly was it

spoken;

Her vow—that she would never ask my name. Know, then, that sacred promise has been broken. She yielded when a wily tempter came; Her mad suspicion now shall be rewarded. No more to give an answer I forbear; The menace of a foe I disregarded; But now my name and station I declare. Deem not I shrink—from broadest daylight stealing; Before the king-before you all-I stand The secret I so long have kept, revealing. Hear then! Is one above me in the land?

King & others.—What wondrous secret in his

heart is hidden?

Would to reveal it ne'er he had been bidden. Lon.—On distant shores, which you will visit never, Rises Mount Monsalvat as on a throne; There stands a temple, which is bright for ever; So glorious nought on earth was ever known. In this a vessel, wondrous pow'rs possessing, Is kept—a treasure precious beyond cost. That men, unstained, may guard it as a blessing, 'Twas brought to earth by an angelic host. Once every year a dove, from heaven descending, Alights, and thus its marv'llous strength renews.
Tis called the "Grail." This to its vot'ries lending

Its virtue, doth through them pure faith diffuse. He whom the Grail to be its servant chooses It ever arms with more than earthly might. Oppos'd to him deceit its magic loses; His piercing glance can scatter shades of night. Through distant countries still in his possession The chosen one his matchless pow'r retains. For innocence to fight against oppression Tarries he, while his name unknown remains. The Grail is in its essence pure and holy, And from all common eyes must be conceal'd; To doubt its strength is arrogance and folly. Its champions leave if once their name's reveal'd. Now hear. The chosen one suspicion scorneth. Sent hither by the Holy Grail, I came, Its knight;—my father now its crown adorneth Great Percival—and Lohengrin's my name.

King & others.—Wondrous secret! His sacred mission knowing,

I feel my eyes with holy joy o'erflowing. Elsa.—The ground is rocking; it is night. Give aid to me unhappy.

(She nearly falls; Lohengrin catches her in his arms.)

Loн.—Oh, Elsa, hapless Elsa!—what hast done? When first thy face before my glances shone I felt how love for thee within me grew; I felt a happiness I never knew. The wondrous pow'r which in my order lives, The strength which to my arm my secret gives, On one pure heart I purpos'd to bestow—
Why—why my secret did'st thou strive to know? Oh, now from thee I must for ever go.

ELSA .- For ever will I cling-I will not leave thee; To witness my contrition tarry here. Think not with false repentance I deceive thee;

On me inflict a punishment severe.

Loн.—My wife, my love, no longer plead in vain;

The Grail is wroth that I so long remain. King & all the Men.—Woe—woe! from us must

thou be torn; Thou for our chief by Heav'n design'd?

Heavn's blessing will with thee be borne. What consolation can we find?

Elsa.—Divine thy nature is—I know it well, Therefore within thy heart must mercy dwell; If every sin through penitence is less, Oh, with thy presence now the culprit bless. My crime was great,

Yet leave me not thus lonely. Lon.—The crime thou only Dar'dst to perpetrate, But I must share the punishment with thee. Although we shall be separate, Still shall each the other see.

(Elsa falls, with a shriek, to the ground.)

King & Men (surrounding Lohengrin) —Oh, stay! Thy men implore; in mercy heed them. They beg thou wilt to vict'ry lead them. Lon.—Nay, hear me, King; to aid thee I'm forbidden. In disobedience champions of the Grail Can never act. Their names no longer hidden; Gone is their strength and surely must they fail Still let me tell thee what my soul presages. Henry, thou holdest vict'ry in thy hand! The Eastern hordes, e'en in remotest ages, Shall ne'er be conqu'rers in the German land. Voices.—The swan—the swan again! The swan, I see it plain!

(The swan appears with the boat.)

Elsa.—Oh, heav'ns! Oh, the swan! Loн.—Too long I tarry—the Grail for me has sent.

(Goes to the brook.)

Beloved swan!
Ah, mournful tidings hast thou brought!
So soon to see thee ne'er I thought,
After a year slowly had past—
The period of thy slavery—
Then by the Grail releas'd at last,
I hop'd my swan again to see.

(Turns mournfully to Elsa.)

Oh, Elsa, till a single year had ended,
Had I remain'd, thy joy I should have seen;
Then thy lost brother, by the Grail defended,
To thee yet living would restor'd have been.
If he returns, alone thou wilt receive him.
This sword—this horn—this ring—rare presents give him.

His arm will conquer when the sword he raises; The horn will aid him in an hour of need.

As for the ring, whene'er on it he gazes,
He'll think on one who thee from danger freed.
Farewell—farewell—I must away!
Farewell—the Grail forbids my stay.

(Elsa clasps him convulsively, till at last, her strength failing, she sinks into the arms of her ladies, to whom Lohengrin confides her. He then approaches the river.)

King & Chorus.—Woe—woe! of knights the best—the chief,
How dost thou melt our hearts with grief!

(Ortrud, coming to foreground, stands before Elsa, exulting.)

ORT.—Go home—go home—in all thy glory; I'll tell thy bride a wondrous story.

Thee in the boat who hither drew?

That chain, by me attach'd with care—
That chain, which at a glance I knew,
Chang'd to a swan this Dukedom's heir.
Hence by the swan thy knight is carried.
Thanks, thou hast serv'd me well indeed.
The knight, if longer he had tarried,
Thy brother from the spell had freed.
Chorus.—Base sorceress, with exultation
Canst thou a crime so black confess?

ORT.—The ancient gods, with indignation, Thus punish human faithlessness.

(Lohengrin, about to enter the boat, has stopped at the sound of Ortrud's voice, and listens attentively. He now falls on his knees and prays in silence. Suddenly a white dove descends over the boat. Lohengrin rises enraptured, and takes the chain from the swan, which sinks. In its stead appears the youth Godfrey.)

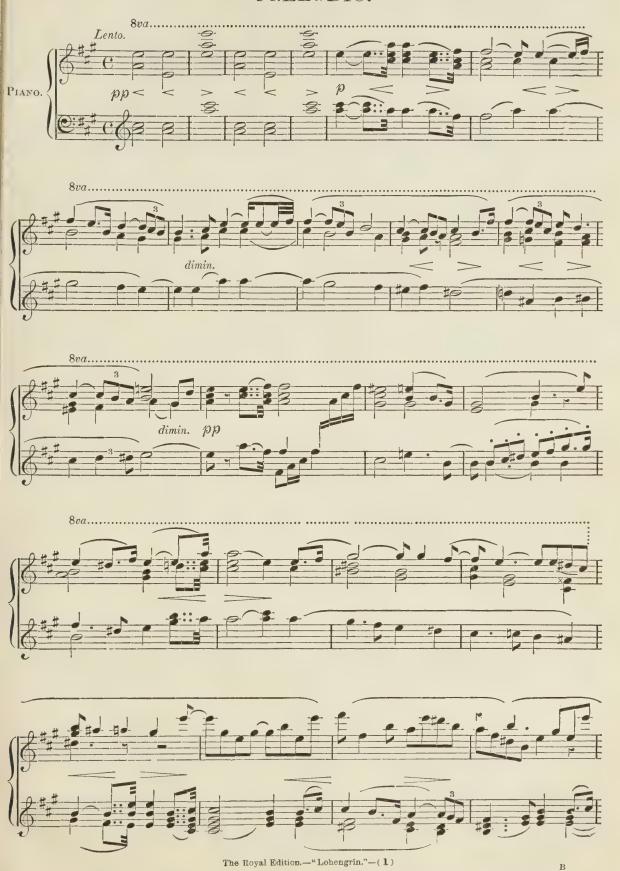
Loh.—Accept the boon which Heav'n doth grant—The Duke, the ruler of Brabant!

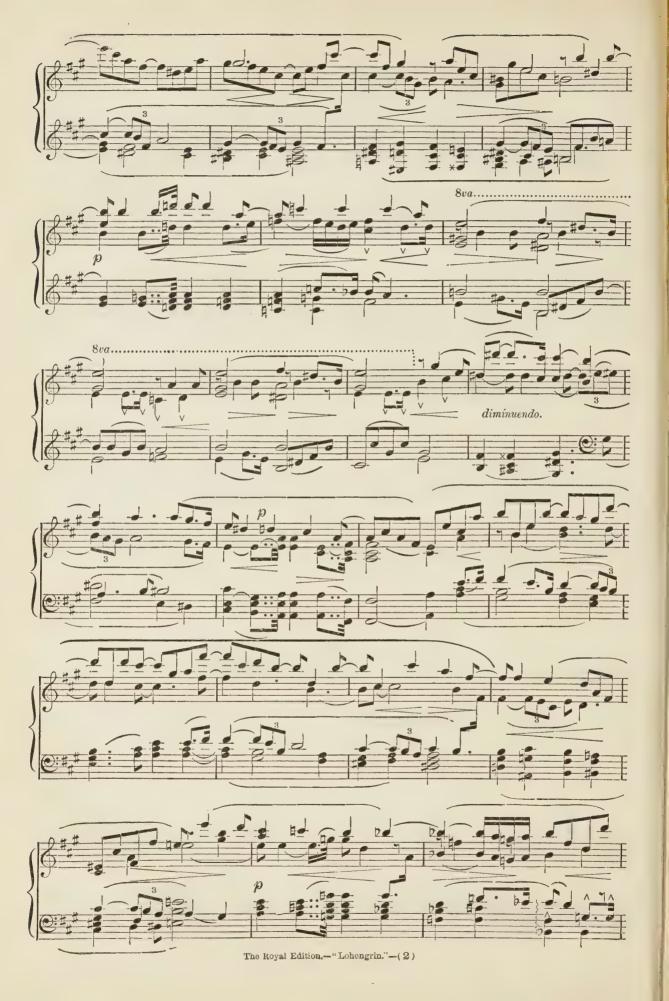
(He springs rapidly into the boat, which the dove draws off by the chain. Ortrud, at the sight of Godfrey, falls with a shriek. Elsa looks with rapture on her brother, who advances and makes obeisance to the King. All the nobles of Brabant kneel before him. Elsa again looks towards river.)

ELSA.-My husband! My husband!

(Lohengrin is seen in the distance. All utter a wail of lamentation. Elsa, in Godfrey's arms, sinks lifeless to the ground. Curtain falls.)

PRELUDIO.







The Royal Edition.—"Lohengrin."—(3)

SCENA PRIMA.



- * (A ques'o punto si alza il sipario. Un prato sulle sponde della Schelda presso Anversa. Il Re Enrico seduto sotto la quercia del giudizio; al suo fianco Conti e Cavalieri del seguito Sassone, in faccia a lui Conti e Nobili Brabantini, alla loro testa Federico di Tetramondo, al di lui fianco Ortruda. L'Araddo è sortito dal seguito del Re, e si è avanzato nel centro della scena: ad un suo segno quattro trombettieri, che lo seguono, suonano l'appello.)
- * (The curtain rises —A meadow on the banks of the Scheldt near Antwerp. King Henry under the Judgment-Oak. At his side Suxon Counts and Nobles. Opposite to him Counts and Nobles of Brabant, headed by Frederick of Telramund, at whose side is Ortrud. The Herald has advanced into the middle from the King's party; at his signal four of the King's trumpeters sound the summons.)
- " (Sier geht ber Borhang auf. Eine Aue am Ufer ber Schelbe bei Antwerpen. König heinrich unter ber Gerichts-Eiche; zu seiner Seite Grafen und Gebe vom sächsischen Leetbann. Gegenüber brabantische Grafen und Edle, an ihrer Spitze Breiberich von Telramund, zu bessen Seite Dretwo. Der heerruser ist aus bem Herbann bes Königs in die Mitte geschritten: auf sein Zeichen blasen vier Arompeter bes Königs ben Aufrus:)





The Royal Edition .- "Lohengrin." -(6)



The Royal Edition. - "Lohengrin."-(7



The Royal Edition.—"Lohengrin."—(8)





The Royal Edition,-"Lohengrin.'-(10)



The Royal Edition.—" Lohengrin."—(11)





The Royal Edition.—"Lohengrin."—(13)



The Royal Edition .- "Lchengrin." -- (14)



The Royal Edition —" Lohengrin."—(15)



The Royal Edition.—"Lohengrin."—(16)







The Royal Edition.—"Lohengrin."—(19)



The Royal Edition .- "Lohengran" -(20)

SCENA SECONDA:

(E'sa apparisce, e resta qualche tempo in fondo della scena; indi avanza lentamente e modesta nel centro del proscenio. Delle dame la seguono, desse restano però indietro all'estremità del circolo formato dai cavalieri.)

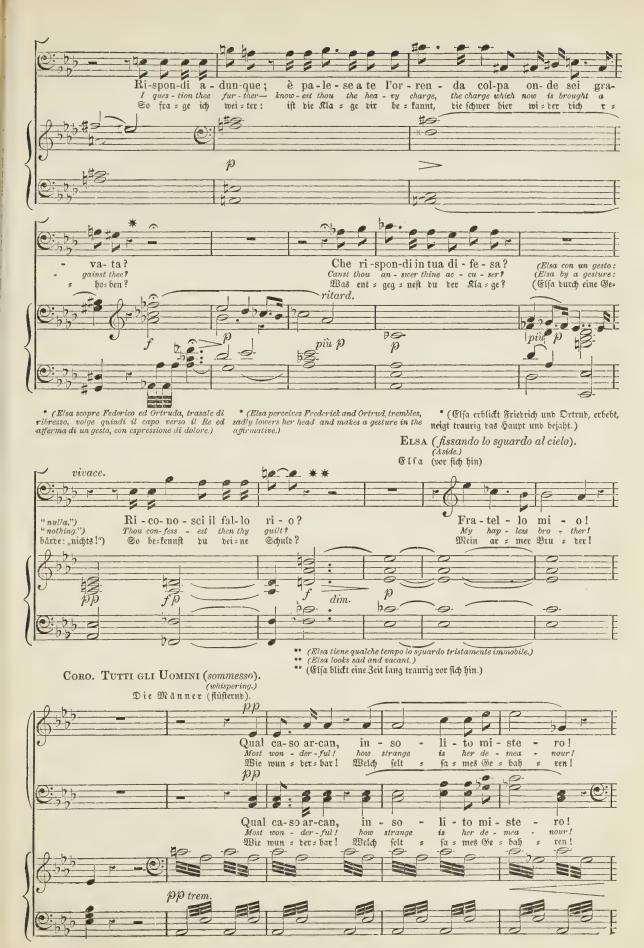
(Enter Elsa; she remains for a time in the back ground; then steps very slowly and with an extremely modest air into the middle of the front. She is followed by ladies, who at first remain in the back ground, behind the rest.) (Elfa tritt auf; fie ver weilt eine Zeit lang im hintergrunde; bann ichreitet fie fehr langfam und mit großer Berfchamtheit der Mitte bes Borbergeundes zu; Frauen folgen ihr, biefe bleiben aber gunächft im hintergrunde an ber außerften Grenze



The Royal Edition. - "Lohengrin." - (21)



The Royal Edition .- "Lohengrin." -(22)



The Royal Edition - "Lohengrin" - (23)



The Royal Edition.—"Lehengrin."—(24)







The Royal Edition,_"Lohengrin,"-(27)



The Royal Edition - "Lohengrin." -(28)



The Royal Edition. - "Lohengrin." - (29)





The Royal Edition .- "Lonengrin." - (31)



The Royal Edition.—"Lohengrin."-(32)





^{• (}Elsa conserva la sua positura, e l'espressione d'inspirata; tutti gli sguardi si volgono manner; all look at her anxiously.) Wiene su lei.)

* (Elfa hat ihre Stellung und schwärmerische Miene nicht verlaffen; Alle bliden mit Bespannts heit auf fie.)



The Royal Edition - "Lohengrin." - (35)





* (L'Araldo si avanza con quattro trombettieri e li dirige ai quattro venti, facendogli avanzare sino all' estremità del circolo formato dalla adunanza. Ivi giunti suonano l'appello.)

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* (The herald comes forward with the four trumpeters, whom he turns towards the four cardinal points at the extreme boundary of the circle, where they sound the summons.)

0

* (Der Seerruser tritt mit den vier Trompetern vor, die er den vier Himmelsgegenden zugewendet an die äußersten Grenzen des Gerichtstreises vorschreiten und so den Ruf blasen läßt.)

-5



The Royal Edition,- "Lohengrin,"-(37)





* (Elsa, la quale si era tenuta tranquilla sino a questo punto, dimostra l'inquietudine dell' increasing uneasiness.)

* (Elsa, who has hitherto been calm, shows a questo punto, dimostra l'inquietudine dell' increasing uneasiness.)

* (Elsa, who has hitherto been calm, shows a questo punto, dimostra l'inquietudine dell' increasing uneasiness.)

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The Royal Edition.—"Lohengrin."—(39)



The Royal Edition .- "Lohengrin." - (40)





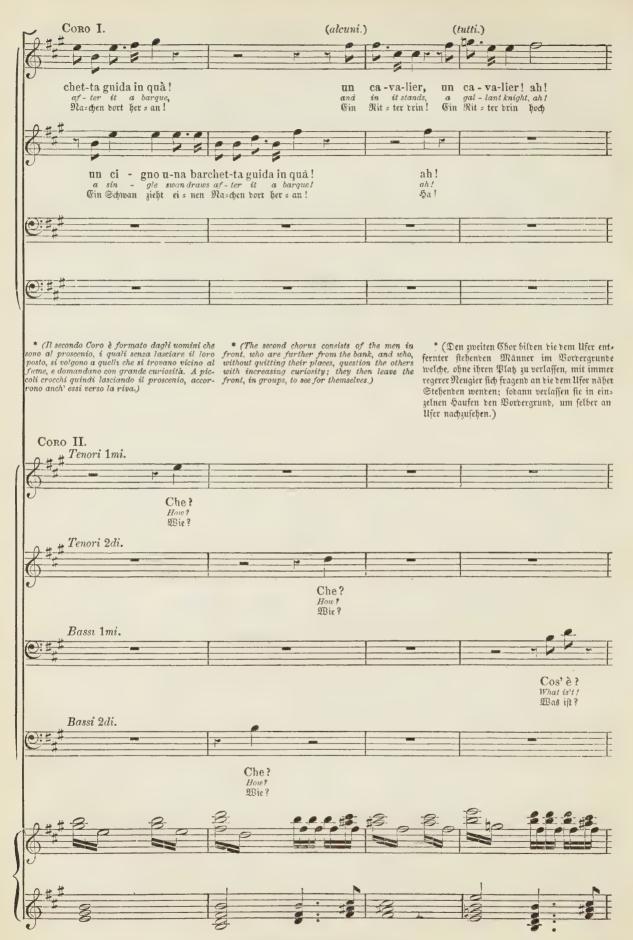
The Royal Edition .- "Lohengrin." - (42)

(Il primo Coro è formalo degli uomini, i qualt si trovano i più vicini al fiume. Dessi sono i primi nearest to the brink; they first perceive the a scoprire l'arrivo di Lohengrin, il quale si vede arrival of Lohengrin, uho appears on the river, di giò da lungi nel fiume stando in piedi in una navicella tirata da un cigno.)

(Den erften Chor bilben bie bem Ufer bes Fluffes junachft ftehenben Manner; fie gewahren zuerft tie Antunft Lobengrin's, welcher in einem Nachen, von einem Schwan gezogen, auf bem



The Royal Edition .- "Lohengrin." - (43)

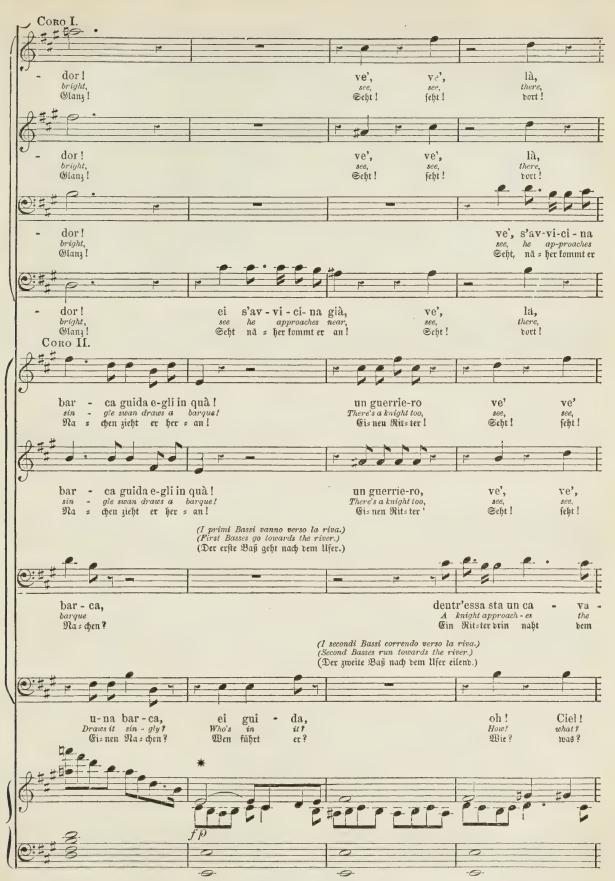




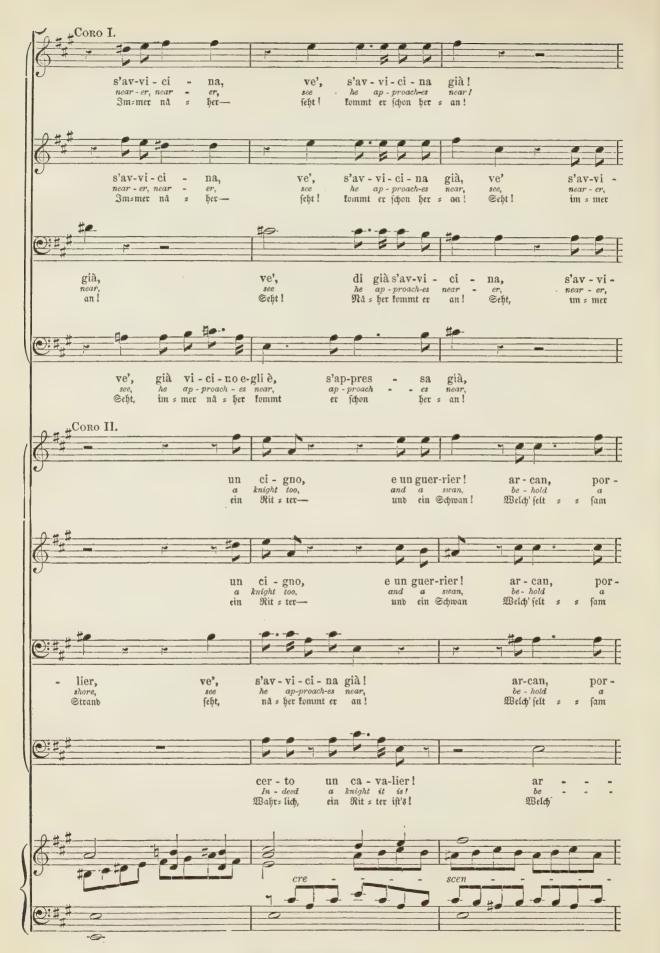
The Royal Edition .- "Lohengrin." -(45)



The Royal Edition .- " Lohengrin." - (46)



- * A questo momento Lohengrin è sparito dietro la curra del flume, dietro agli alberi. Il pubbico non lo evele più, gli attori lo seguono ancora dello sguardo e lo velono avvicinarsi.)
 - * Here Lohengrin, at the curve of the river to the right, is hidden by the trees from the audience; but is still seen by the persons on the stage.)
- ° (hier ift Lohengrin in ber Biegung tes Riuffes rechts hinter ben Baumen bem Auge bes Bublis fums entschwunden: Die Darftellenten jedoch sehen ihn rechts in ber Scene immer naher fommen.)





^{* (}A questo punto corrono tutti verso il fiume, eccetto il Re, Elsa, Ortruda e Federico, i quali restano al proscenio, le donne rimangono anch'

^{* (}Here the last hurry to the back ground; only the King, Elsa, Frederick, Ortrud and the ladies remain in front.)

^{* (}Auch die Legten eilen hier noch nach dem Hintergrunde; im Borbergrunde bleiben nur der König, Elfa, Friedrich, Ortrud und die Frauen.)



* (Altamente commossi si precipitano tutti * (All rush forward, in the highest exciteverso il proscenio.) (In höchfter Ergriffenheit stürzen hier Wite ment.) nach vorn.) (Il Re osserva tutto dal sito elevato dov' ei si trova. Federico ed Ortruda sono colpiti di sorpresa e spavento. Elsa, la quale ha ascoltato con gioia crescente le grida della folla, resta immobile al suo posto, nel centro del proscenio. Dessa non osa neanche rivolgersi indietro.

(The King from his elevation overlooks all. Frederick and Ortrud are rivetted by terror and astonishment; Elsa, who with increased delight has listened to the exclamations of the men, retains her position in the middle of the stage, not venturing to look round.)

(Bon feinem erhöhten Platse aus überfieht ber König Alles. Friedrich und Ortrub find burch Schreck und Staunen gefesselt; Ehfa, die mit steigender Entzukung den Austufen ber Manuer gelauscht hat, verbleibt in ihrer Stellung in ber Mitte ber Bühne; sie wagt gleichsam nicht sich ungerfieden.





^{* (}A questo punto volgono tutti l'ansioso sguardo verso la riva.)

^{* (}Here all look anxiously towards the back ground.)

^{* (}Hier wendet sich ber Blid Aller wieder ers wartungsvoll nach bem hintergrunde.)

SCENA TERZA.

(Durante il coro precedente giunge il cigno colla navicella alla riva del fiume, Lohengrin in piedi dentro alla barchetta è appoggiato alla sua spada Egli è coperto di un armatura di argento, l'elmo con piuma bianca sul capo, lo scudo al tergo appeso, ed un piccolo corno d'oro pendendogli al fianco Federico lo guarda stupefatto, Ortruda che sinqui si mantenne fiera ed indifferente, manifesta gran terrore alla vista del cigno. Tutti si scoprono il capo.)

(The boat, drawn by the swan, reaches the beach at the middle of the back ground. Lohengrin, in bright silver armour, stands in it, with his helmet on his head, his shield at his back, and a small golden horn at his side, leaning on his sword. Frederick looks at him with speechless astonishment. Ortrud, who has hitherto maintained a proud, cold appearance, betrays the greatest terror at the sight of the swan. All uncover their heads.)

(Der Nachen, vom Schwan gezogen, erreicht hier in der Mitte des hintergrundes das Ufer, Lohengrin, in glänzender Silber-Rüftung, den Helms gaupte, den Schild im Rücken, ein kelines goldnes horn zur Seite, steht, auf sein Schwert gelehnt, darin. — Briedrich blickt in sprachlosem Erstaunen auf Lohengrin hin. — Dretrud, die während des Gerichtes in kalker, stolzer Haltung verblieben, geräth bei dem Anblick des Schwanes in tödtlichen Schreck. Alles entblößt in höchster Ergriffenheit das Haupt)



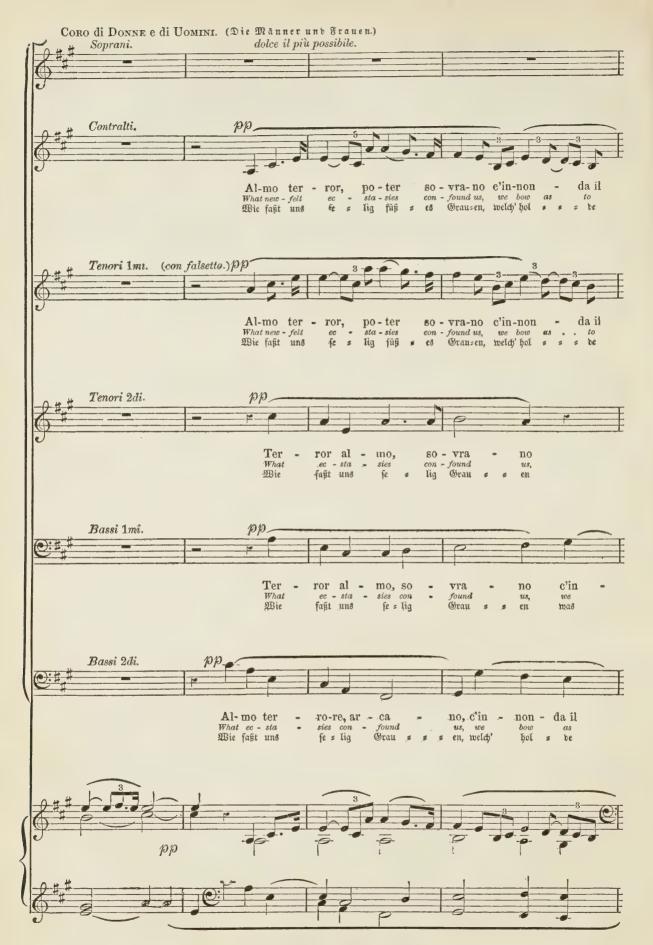
The Royal Edition - "Lohengrin." - (53)



The Royal Edition .- "Lohengrin."-(54)



ihm eine Weile wehmutbig nach.)



The Royal Edition - "Lohengrin." - (56)



The Royal Edition .- "Lohengrin."-(57)



The Royal Edition.—"Lohengrin."—(58)



The Royal Edition .- "Lohengrin."- (59)





The Royal Edition .- "Lohengrin." -(61)





The Royal Edition,-"Lohengrin."-(63)



The Royal Edition._" Lohengrin."-(64)



The Royal Edition. - "Lohengrin." - (65)

in the assumed position.)

abbracciati.)

lang in ber angenommenen Stellung.)



The Royal Edition.—"Lohengrin."—(66)



The Royal Edition .- "Lohengrin." -(67)



The Royal Edition.—"Lohengrin."—(68)



The Royal Edition.—"Lohengrin."—(69)



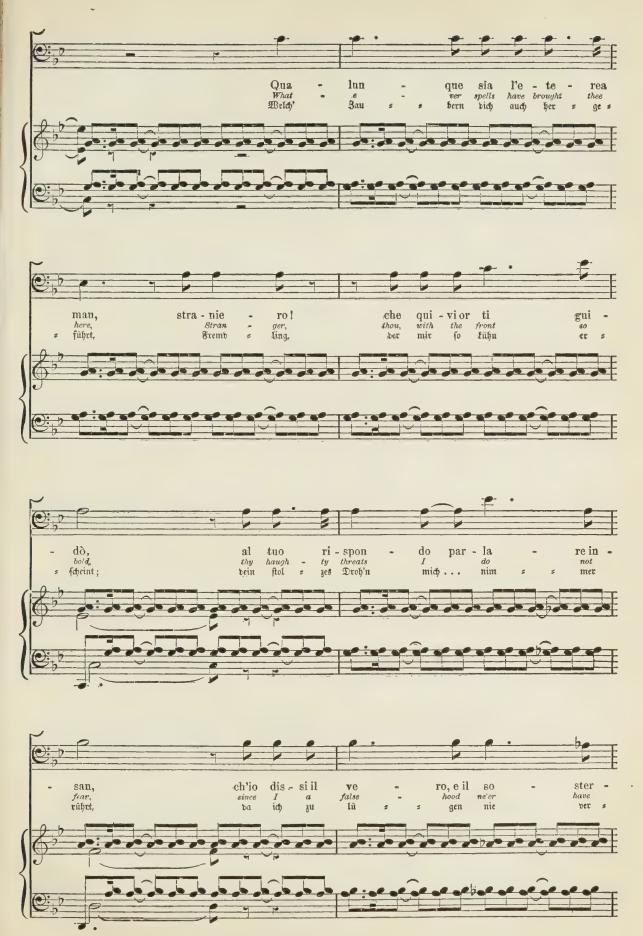
The Royal Edition.—"Lohengrin."—(70)



The Royal Edition.—"Lohengrin."—('71)



The Royal Edition.—"Lohengrin."—(72)



The Royal Edition .- " Lohengrin." - (73)



The Royal Edition -" Lohengrin."-(74)



The Royal Edition-"Lohengrin."-(75)









The Royal Edition .- "Lonengrin." - (77)





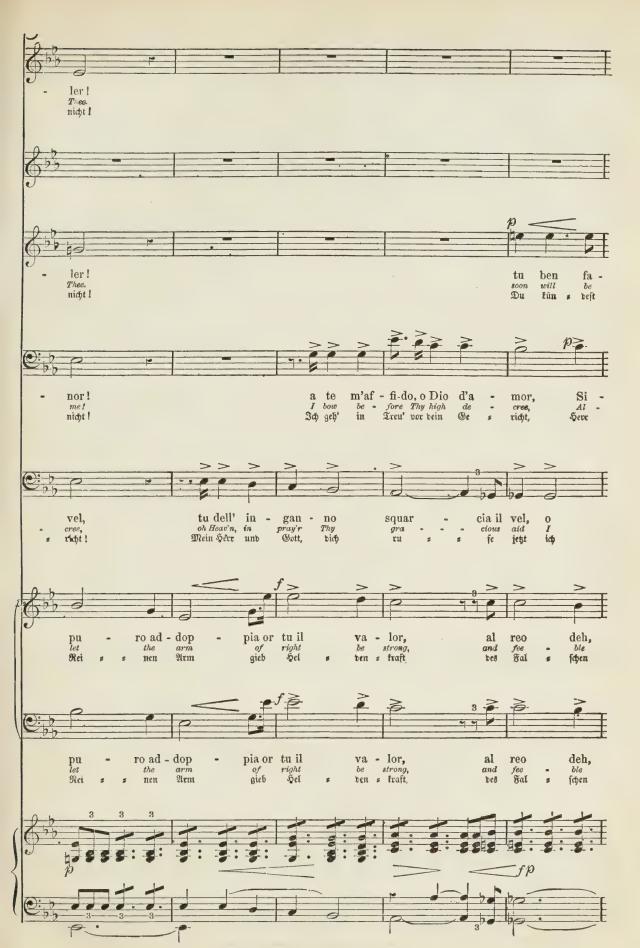


The Royal Edition.—"Lohengrin."—(80)





The Royal Edition.-"Lohengrin.."-(82)



The Royal Edition .- "Lohengrin." - (83)



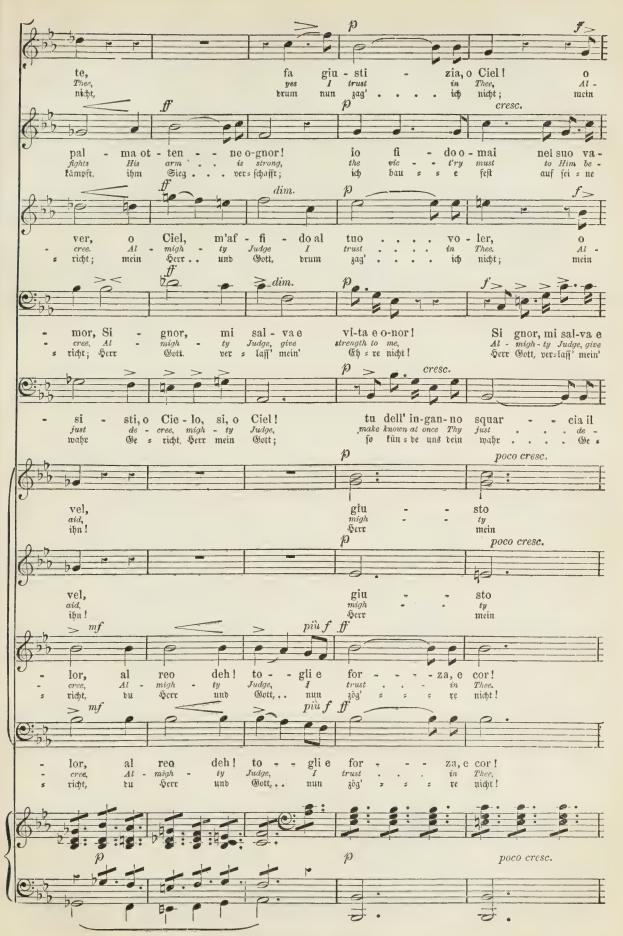
The Royal Edition,-"Lohengrin."-(84)



The Royal Edition,-" Lohengrin."-(85)

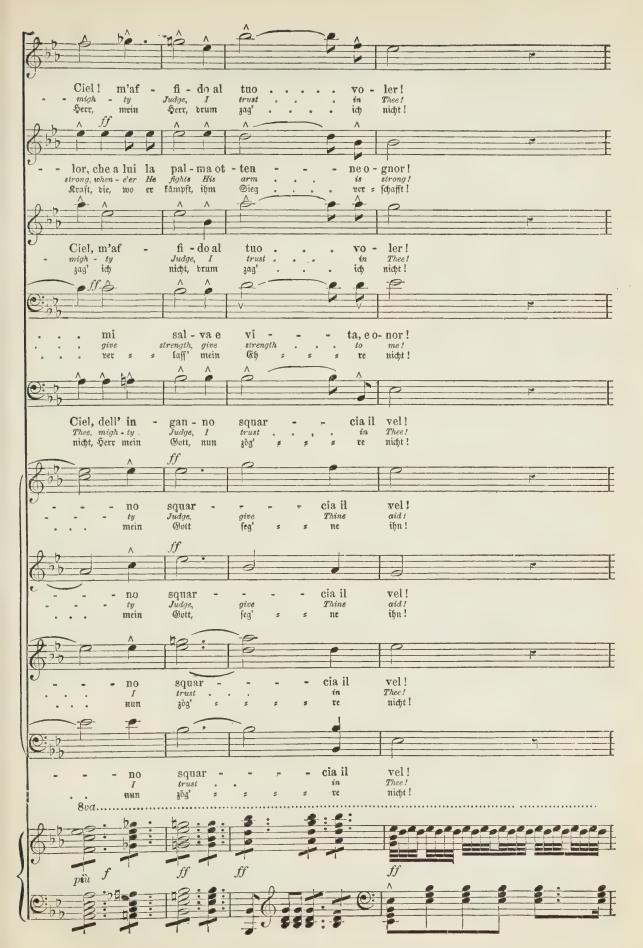


The Royal Edition - "Lohengrin."-(86)



The Royal Edition .- "Lohengrin." -- (87)





The Royal Edition.—"Lohengrin."—(89)

(Tutti ritornano eccilati ai loro posti; i sei secondi restano avanti alle loro lancie piantate a terra, formando circolo. Gli altri uomini si piazzano ad una certa distanza tutti d'intorno all' agone. Elsa e le dame sotto la quercia, vicino al Re. Ad un gesto dell' Araldo le trombe danno il segno della pugna. Lohengrin e Federico aggiustan bene le loro armi.)

(All return solemnly to their places; the six witnesses remain nearest to the ring, and by their spears; the other men stand round at some distance, and the women in the fore ground, under the oak and near the King. The trumpeters end at a signal from the Herald. Lohengrin and Frederick complete their preparations.)

(Alle treten unter großer, feierlicher Aufregung an ihre Plate zurüch; die sechs Kampszeugen bleiben bei ihren Speeren, dem Ringe zunächst; die übrigen Mainer stellen sich in geringer Weite um ihn her. Elsa und die Frauen im Vorbergrunde unter der Eiche bei dem Konige. Auf des Herr rufers Zeichen blasen die Trompeter ben Kampfruf; Lobengrin und Friedrich vollenden ihre Wassenung.)





(Friedrich und Lobengrin treten in ben Ring.)

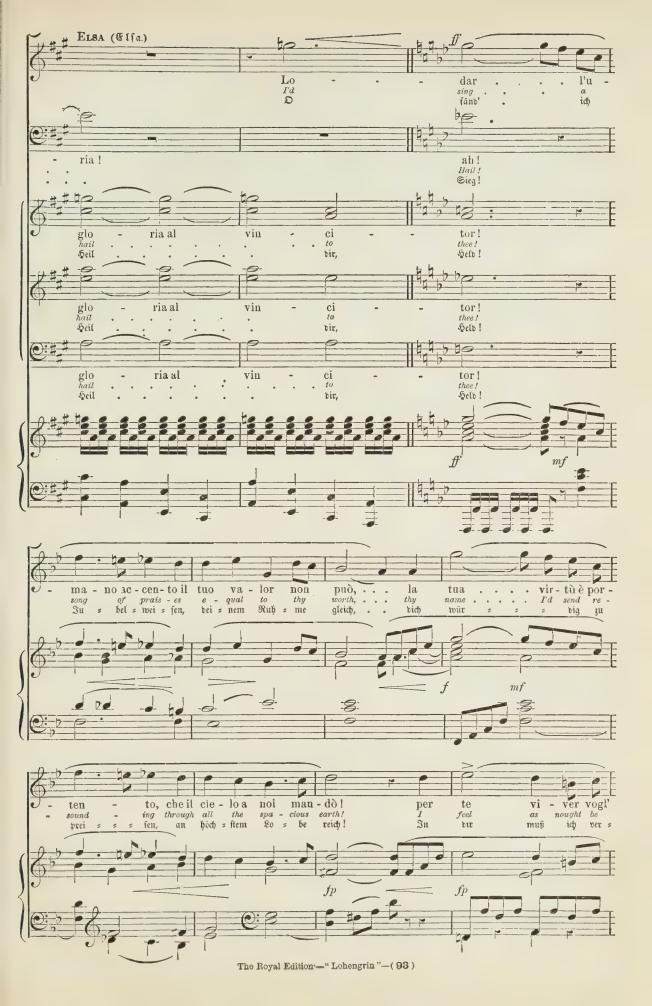


The Royal Edition .- "Lohengrin." - (91)



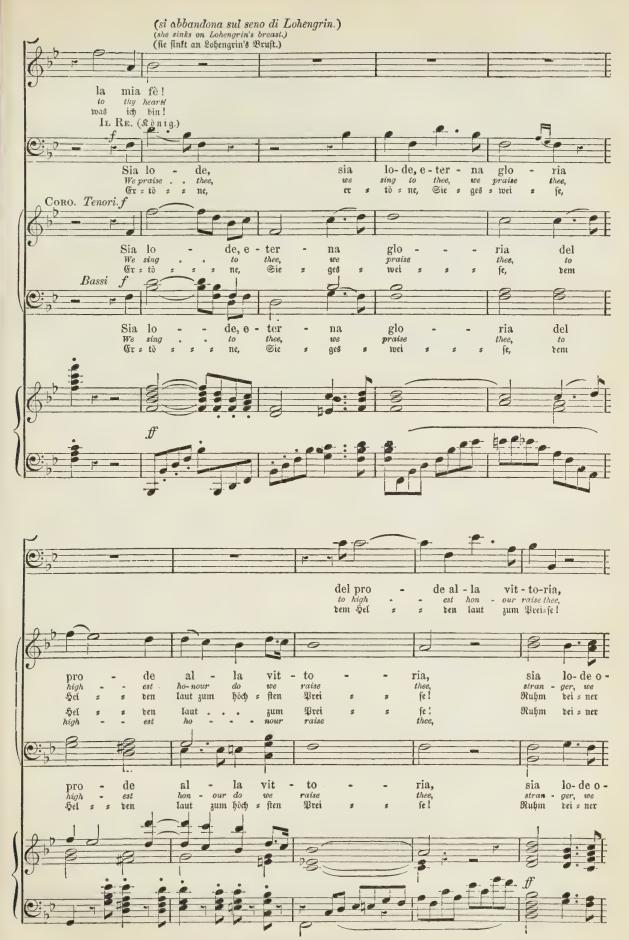
- (I guerrieri ripongono le loro spade nel fodoro, I secondi ritirano le loro lancie, ed il Re riprende il suo scudo dalla quercia. La folla si precipita festiva verso il teatro della scena, dove era eretto l'agone. Elsa corre verso Lohengrin.)
 - (All the men resume and sheathe their swords; the voitnesses draw their spears from the ground; the King takes his shield from the oak. All rush joyously forwards, filling the place previously occupied by the ring. Elsa hastens to Lohengrin.)
- * (Alle Manner nehmen ihre Schwerter wieber an sich und stoßen sie in die Scheiben; die Kannefzeugen ziehen die Speere aus der Erte; der König nimmt seinen Schild von der Eiche. Alles fürzt jubelnd nach der Mitte und füllt so den vorigen Kampftreis. Elsa eilt auf Lohengrin zu.)







The Royal Edition .- "Lohengrin." (94)



The Royal Edition .- "Lohengrin" (95)





ORTRUDA (slanciando degli sguardi terribili su Lohengrin).

(regarding Lohengrin with sinister looks.)

Ortrub (ben finstern Blid unverwandt auf Lohengrin gerichtet).















The Royal Edition.—"Lohengrin."—(103)



The Royal Edition.—" Lohengrin."—(104)



The Royal Edition. -" Lohengrin."-(105)



The Royal Edition .- "Lohengrin." - (106)



The Royal Edition .- "Lohengrin." -(107)



The Royal Edition.—" Lohengrin." (108)



The Royal Edition,_"Lohengrin."-(109)



The Royal Edition .- "Lohengrin." -(110)



The Royal Ed tion .- "Lohengrin." -(111)

Federico cade svenuto a' piedi di Ortruda. Dei giovani guerrieri sollevano Lohengrin sul suo scudo, ed altri siedono Elsa sullo scudo del Re. dopo averlo coperto con alcuni dei loro mantelli; in tal modo vengono entrambi condotti in trionfo, fra le acclamazioni generali.)

(Frederick sinks fainting to Ortrud's feet. Young men raise Lohengrin on his shield and Elsa on the King's shield, over which many have spread their cloaks; both are thus carried amid loud exultation.)

(Friedrich finkt zu Ortrub's Tuffen ohnmächtig zusammen. Junge Manner erhaben Lobengrin auf seinen Schild und Elfa auf ben Schild bes Königs, auf welchen zuvor mehrere ihre Mantel gebreitet haben: so werben beide unter Jauchzen bavon getragen.)







FINE DELL' ATTO PRIMO.

SCENA PRIMA.

(A'za il stpario.— La scena rappresenta il castello di Anversa. In fondo il Pa'azzo abitato dai signori, a sinistra sul proscenio l'abitazione delle dame, a dritta al proscenio la chiesa; è notte. Ortruda e Federico, entrambi coperti di bruni vestiti popolani, siedono sui gradini avanti alla chiesa. Federico abbattuto, fissando lo sguardo a terra, Ortruda cogli occhi fissi alle finestre illuminate del Palazzo.)

(The curtain rises.—Scene: the fortress of Antwerp. At the back ground the Pallas (residence of the knights), in the fore ground the Kemenate (that of the ladies). The Minster to the right. It is night.—Ortrad and Frederick, both meanly attired in dark clothes, are seated on the steps of the Minster; Frederick absorbed in gloomy reflection, Ortrad with her eyes fixed on the illuminated windows of the Pallas.)

(Der Borhang geht auf.—Die Scene ist in ber Burg von Antwerpen: im hintergrunde ber Ballas (Ritterwohnung), links im Borbergrunde bie Kemenate (Frauenwohnung), rechts ber Münfter. Es ist Nacht.—Dertrub und Kriedrich, beibe in bunkler knechtischer Exacht, siben auf ben Stufen bes Münfters: Kriedrich sinster in sich gekehrt, Ortrub bie Augen unverwandt auf die helle erleuchteten Tenster bes Pallas gerichtet.)





The Royal Edition .- "Lohengrin." - (114)



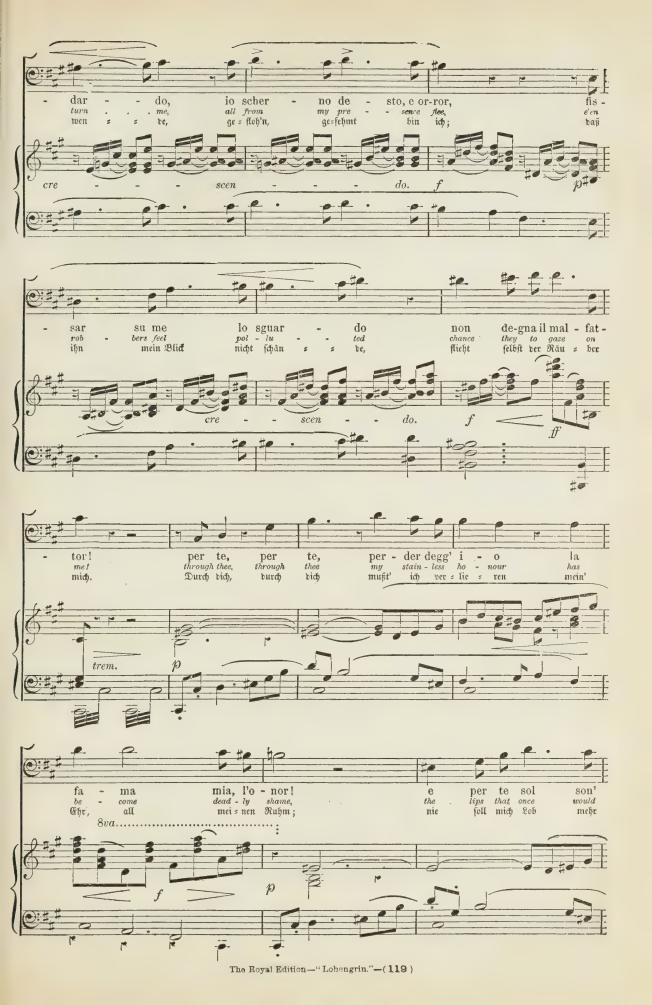


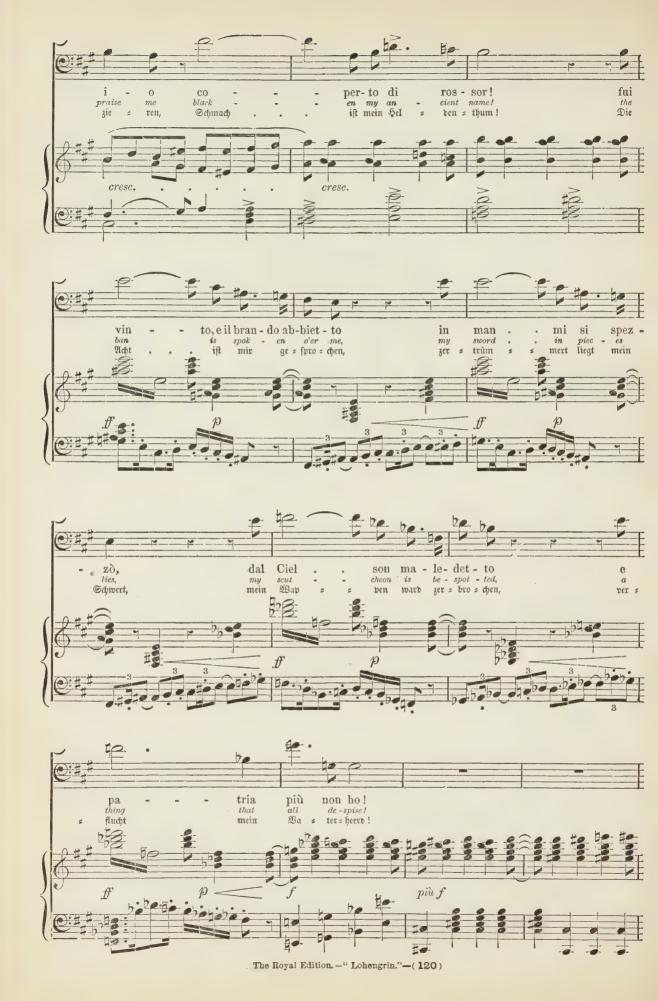


The Royal Edition.—"Lohengrin."-(117)



The Royal Edition - "Lohengrin," - (118)







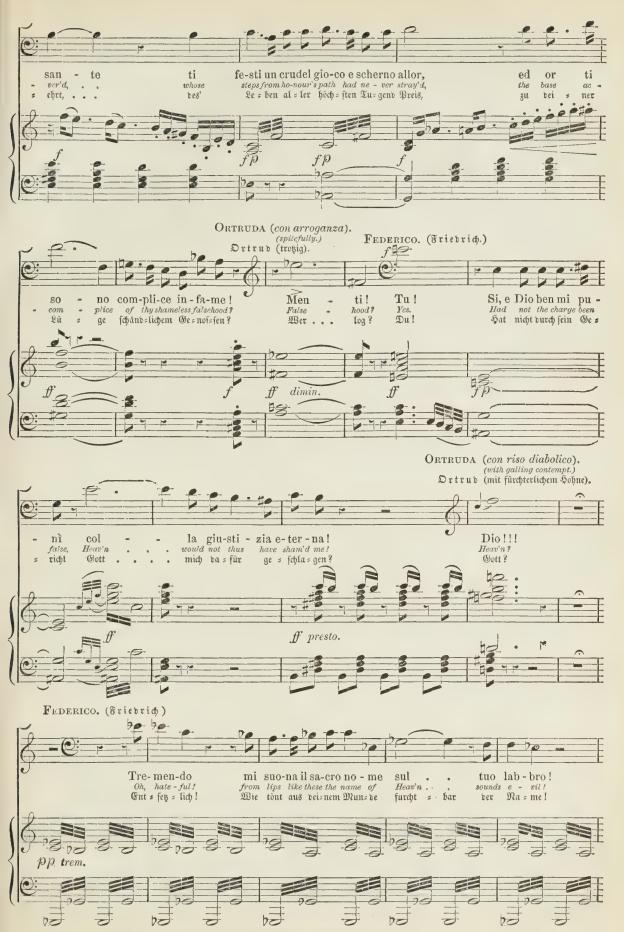




The Royal Edition.—"Lohengrin."—(123)



The Royal Edition-"Lohengrin."-(124)



The Royal Edition.—" Lohengrin." -(125)



The Royal Edition .- "Lohengrin." -(126)



The Royal Edition .- "Lohengrin." -- (127)



The Royal Edition .- "Lohengrin." - (128)







The Royal Edition.—"Lohengrin."—(131







The Royal Edition .- "Lohengrin."-(134)



The Royal Edition.—"Lohengrin."—(135)





The Royal Edition. - "Lohengrin." - (137)

SCENA SECONDA.

(Elsa, vestita in bianco, sorte sul verone. Si avanza al parapetto e vi si appoggia, tenendo la testa fra le due mani. Federico ed Ortruda restano assisi sulla gradinata della chiesa, in faccia ad Elsa.)

(Elsa, dressed in white, appears on the balcony; she advances to the front of it and leans her head on her hand; while Frederick and Ortrud sit opposite to her on the steps of the Minster.)

(Clfa, in weißem Gewande, erfcheint auf tern Soller; fie tritt an bie Bruftung und lehnt ven Korf auf bie Sand; Friedrich und Ortrut, ihr gegenüber auf ben Stufen bes Munfters figenb.)





The Royal Edition-" Lohengrin."-(139)





The Royal Edition .- "Lohengrin." -- (141)



The Royal Edition.—"Lohengrin."—(142)



The Royal Edition - "Lohengrin"-(143)







The Royal Edition .- "Lohengrin." - (146)



The Royal Edition.—"Lohengrin."—(147)



The Royal Edition .- "Lohengrin." - (148)



The Royal Edition.—"Lohengrin."—(149)

ELSA (facendo un passo indietro atterrita alla vista di Ortruda).
(starting back shocked.)
Elsa (bei Ortrud's Anblick erschreckt zurücktretend). O Ciel! dot i! me ri -- ta co se A - rise' Hilf Gott! thus So kneel ing? musttheemuß ich bich er = blick = en, Tu glio know sì orsa e a - der na d'or! non do a cre - $_{I}^{\mathrm{go}}$ thee proud! 'twould move whom 80 80 areat. Stolz bie ict) unb Pracht fah! Es will nur bas in p chi, ai sen gli oc sì af - fran si mie - i tu ta co heart feel - ing, thine head ofto 8ee 80 mir er = ftict = en, feh' ich fo ze nie brig dim. $pi\dot{u}$ p dal do lor? Deh! la - scia que - ste pre - ci, sor - gi, e A Steh' low lybow'd! rise! .. $\alpha l l$ wrong thou ĥast com ed, nah! tich mir auf!.. D, spa = re mir bein Bit = ten ! P

The Royal Edition .- "Lohengrin" -(150)



The Royal Edition.-"Lohengrin."-(151)



The Royal Edition-"Lohengrin."-(152)



The Royal Edition - "Lohengrin."-(153)





The Royal Edition.—"Lohengrin."—(155)



The Royal Edition - "Lohengrin." - (156)



The Royal Edition .- "Lohengrin." - (157)









- * (Ortruda, condotta da Elsa, entra con ipocrita esitazione per la porta dell'abitazione di quest'ultima. Le donzelle, precedono con dei lumi, e chiudono la porta dopo che tutte sono entrate.)
- * (Ortrud, conducted by Elsa, enters the small gate with feigned reluctance, preceded by the maids, who close it after all have gone in.)
- * (Ortrub, von Elsa geleitet, tritt mit heuchlerischem Zögern burch tie kleine Pforte ein; bie Mägbe leuchten voran und schließen, nachbem Alle eingetreten.—Erstes Tagesgrauen.)



The Royal Edition .- "Lohengrin."-(160)





The Royal Edition .- "Lohengrin." -(162

SCENA TERZA.

(Spunta centamente il giorno. Due guardie va i aito delle torri suonan la svegtia; da una torre contana si ode la risposta.)

(Day gradually dawns. Two warders sound from the tower the morning-call, which is answered from a tower in the distance.)

(Allmähliger Tagesanbruch. Zwei Bächter blasen vom Thurme bas Morgenlieb : von einem entsernten Thurme hört man antworten.)



- * (Federico si nasconde dietro ad un muro, vicino alla chiesa.)
- * (Frederick, after he has chosen a spot that will conceal him from the general gaze, conceals himself behind a buttress of the minster.)
- * (Friedrich, nachdem er ben Ort erspäht, ber thn vor bem Zulaufe bes Bolfes am günstigster verbergen könnte, kritt hinter einen Mauervors sprung bes Münsters.)





- * (Dei servi sortono dall'interno del castello, vengon con delle secchie ad attinger l'acqua da un pozzo che trovasi nella corte, e ritornano d'onde son venuti.)
- * (While the warders descend and close the gate, servitors leave the fort at different sides, and greeting each other, depart for their several duties Some draw water from the well in metal vessels, knock at the door of the Pallas and are admitted.)
- (Bahrent bie Thurmer herabsteigen unt bas Thor erschließen, treten aus verschiebenen Richstungen ber Burg Dienstmannen auf, begrüßen sich, geben ruhig an ihre Berrichtungen: Einige schöpfen am Brunnen in metallenen Gefäßen Baffer, flopfen an ber Pforte bes Ballas und werben bamit eingelaffen.)



** (I torrigiani aprono la grande porta sotto alla torre, indi i quattro trombettieri sortono dal palazzo in fondo, e suonano l'appello reale.)

(Trombe sulla scena.)

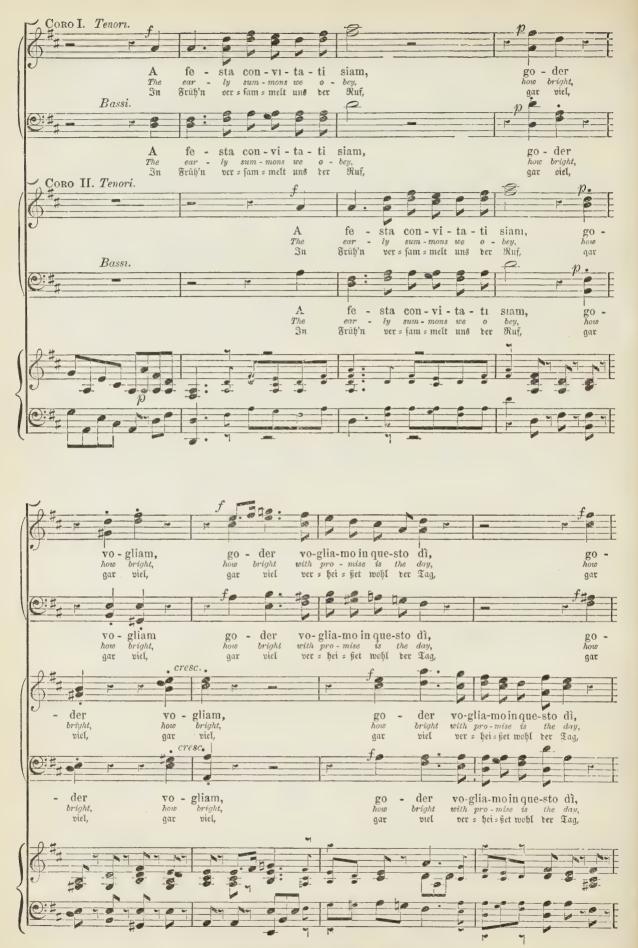
- ** (The gate again opens, the king's four trumpeters advance and sound the summons.)
- ** (Die Pforte bes Pallas öffnet fich von Neuem; die vier Trompeter des Königs schreiten heraus und blasen den Ruf.)





- * (Da questo momento cominciano ad arrivare i cavalieri ed i borghesi, parte dalla porta esterna che da sulla viu, e parte dai diversi lati dell'interno del castello, finchè riempiono la scena, salutandosi con buon umore reciprocamente.)
- * (Enter the nobles and occupants of the fort, some from the city, others from the suburbs, their numbers gradually increasing.)
- * (Bon hier treten die Edlen und Burgbewohner, the 18 vom Stadtweg, theils aus den verschiedenen Gegenden der Burg her kommend, nach und nach immer zahlreicher auf.)





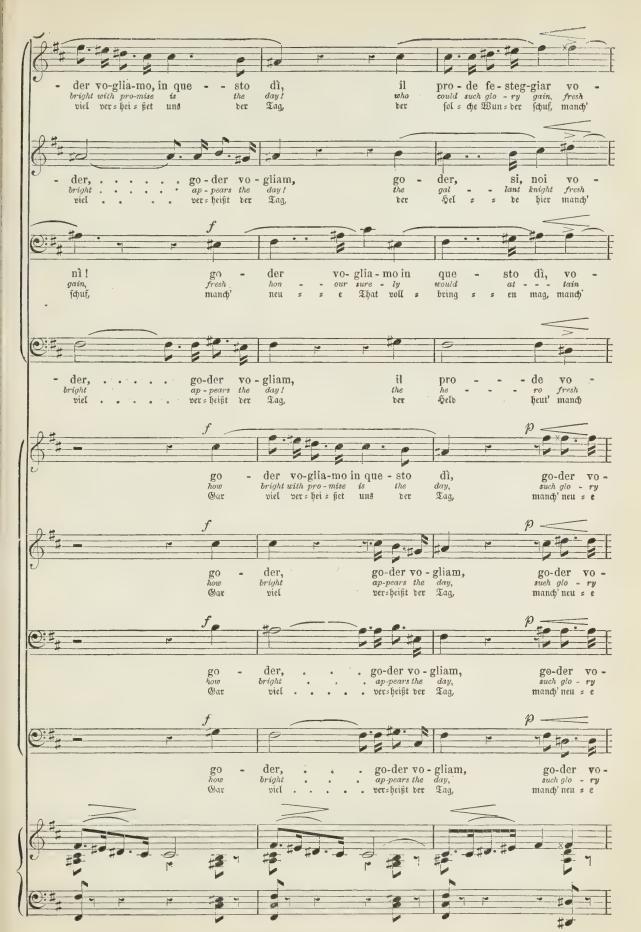
The Royal Edition .- " Lohengrin." - (166)



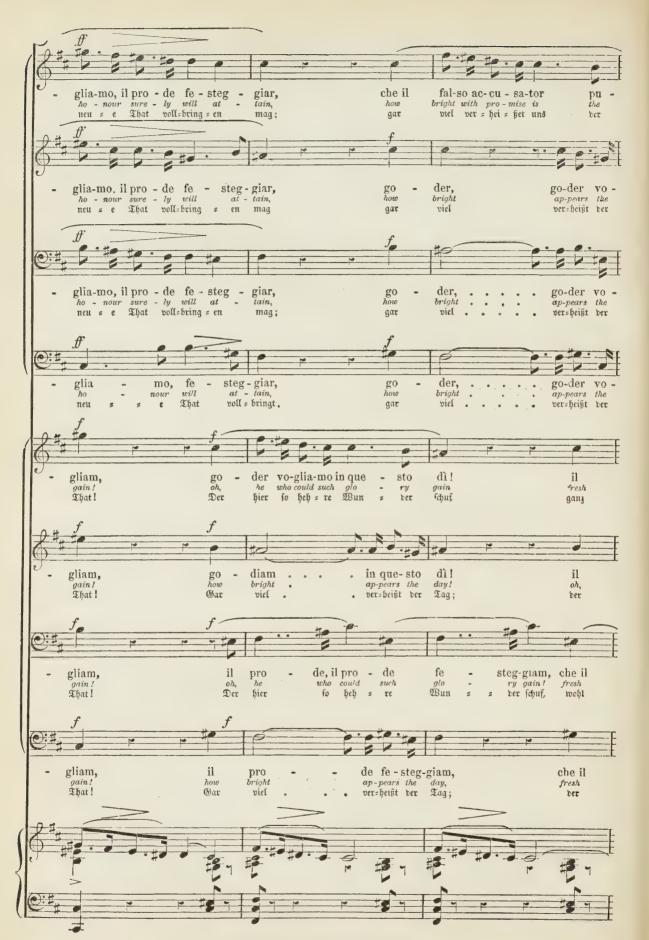
The Royal Edition,—"Lohengrin,"—(167)



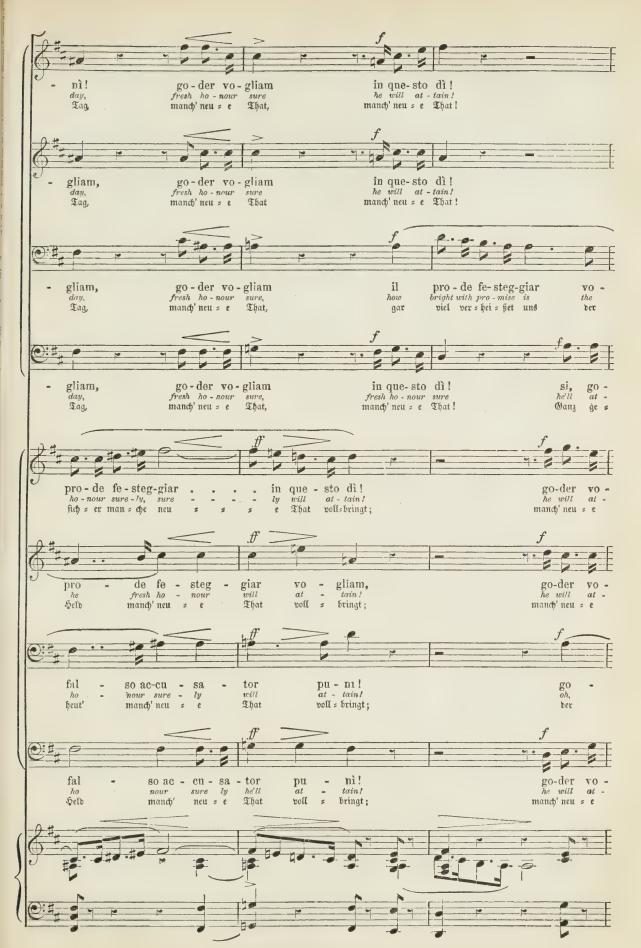
The Royal Edition .- "Lohengrin." -(168)



The Royal Edition.—" Lonengrin "(169)



The Royal Edition .- "Lohengrin."-(170)



The Royal Edition. "Lohengrin." - (171)



The Royal Edition.- "Lohengrin."-(172

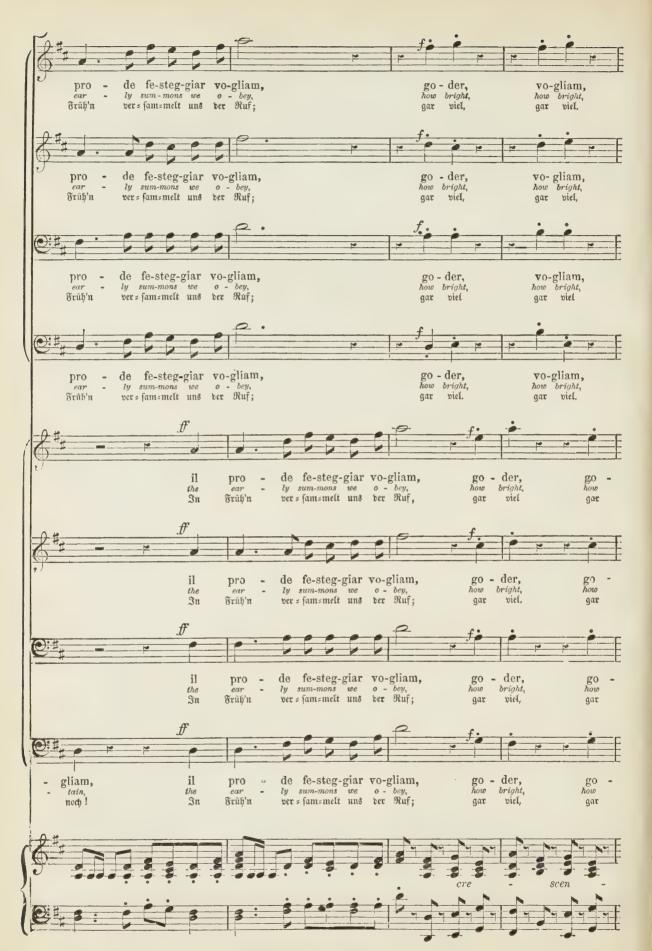


The Royal Edition,-" Lohengrin." -(173)

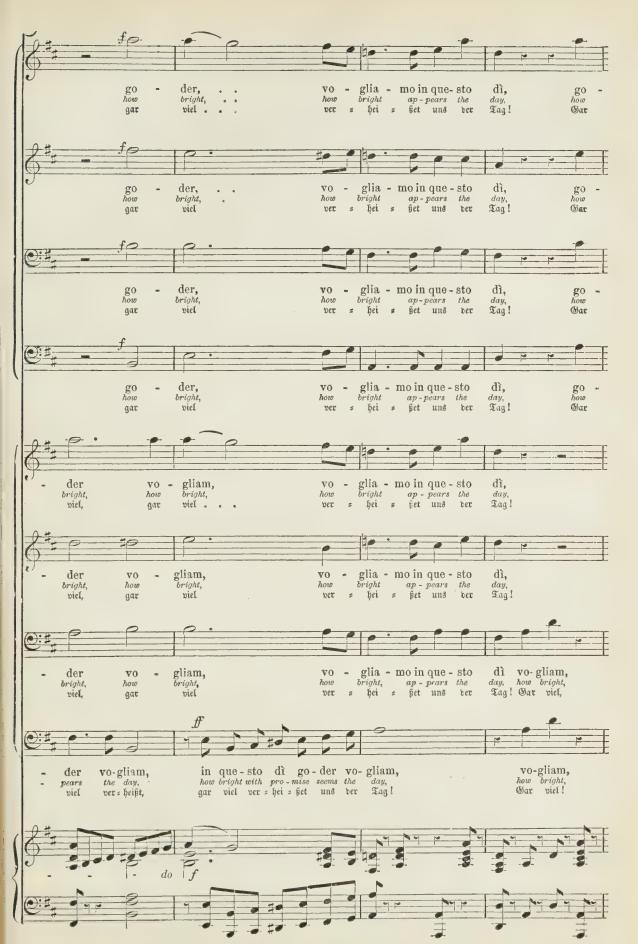


The Royal Edition. - "Lohengrin." - (174)





The Royal Edition .- "Lohengrin." - (176





* (L'Araldo sorte dal palazzo, preceduto dar * (The Herald advances from the Pallas.—All quattro trombettieri. — Tutti si rivolgono son anxiously look towards the background.)
grande attenzione verso il fondo della scena.)

* (Der Beerrufer schreitet aus bem Ballas, bie vier Trompeter ihm voran .- Alle wenden fich in lebhafter Erwartung bem Gintergrunde ju.)





The Royal Edition .- Lohengrin."-(180)



The Royal Edition -"Lohengrin."-(181)



The Royal Edition.—"Lohengrin."—(182)



The Royal Edition .- "Lohengrin."-(183



The Royal Edition .- "Lohengrin." - (184)



The Royal Edition .- " Lohengrin." - (185)



The Royal Edition.-"Lohengrin."-(186)





The Royal Edition.—"Lohengrin."—(188)



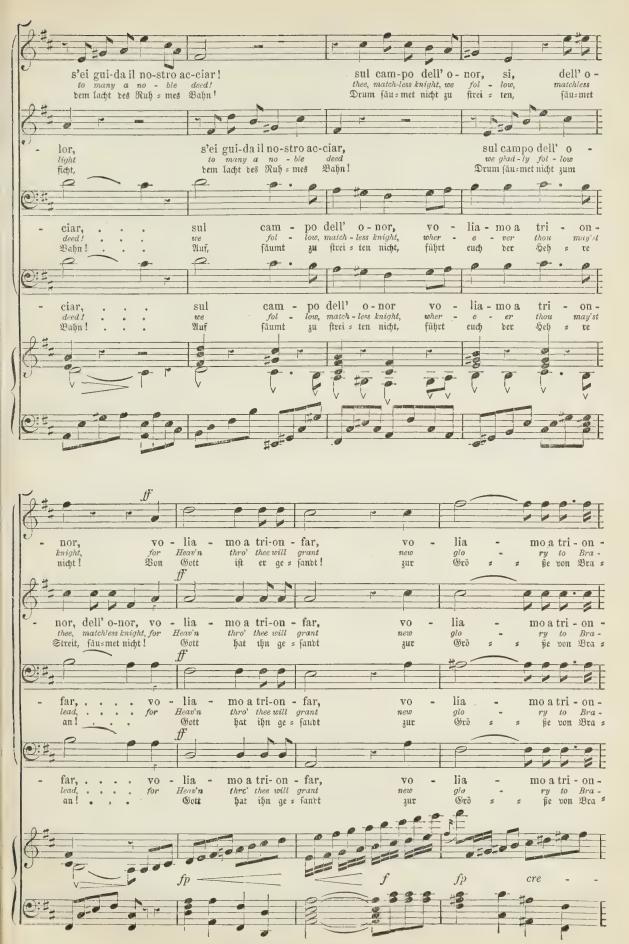


The Royal Edition .- "Lohengrin" -(190)



The Royal Edition. - "Lohengrin." - (191)











The Royal Edition.—"Lohengrin."-(196)



The Royal Edition - "Lohengrin" - (197)



The Royal Edition .- "Lohengrin." -(198)



The Royal Edition -" Lohengrip.' - (199)



The Royal Edition .- "Lohengrin." - (200)





** (The nobles thrust Frederick towards the

Minster, where they seek to hide him from the gaze of the multitude.)

The Royal Edition .- "Lohengrin." - (201)

(Die Eblen brangen Friedrich nach bem

Münster, wo sie ihn vor ten Bliden tes Bolfes

zu verbergen suchen.)

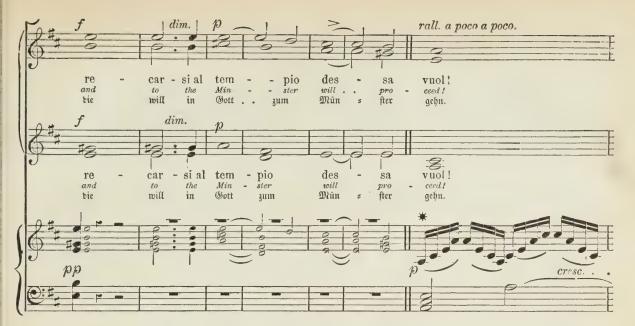
** (I quattro cavalieri spingono Federico verso

la chiesa, e cercano celarlo agli sguardi del

popolo.)



The Royal Edition.—" Lohengrin."—(202)



- * (I paggi avanzano verso il proscenio, facendosi strada fra i cavalieri, i quali formando spalliera d'ambo i lati lasciano la via libera sino alla chiesa. I paggi giunti avanti alla porta della stessa, vi si postano d'ambo i lati.)
- (They proceed, making through the nobles, who willingly fall back, a broad passage to the steps of the Minster, where they take their places.)
- * Sie schreiten nach vorn, indem sie burch bie willig zurudweichenden Erlen eine breite Gasse bis zu den Stufen des Münsters bilden, wo sie bann sich felbst aufstellen.)





- ** (Quattro altri paggi sortono dall'abitazione di Elsa, e si piazzano d'ambo i lati sulla soglia.)
- ** (Four other pages enter solemnly from the door of the Kemenate to the balcony, and place themselves to escort the train of ladies, whom they expect.)
- ** (Bier andere Gbelfnaben treten gemeffen und feierlich aus ber Ihur ber Kemenate auf ben Soller und stellen sich baselbst auf, um ben Bug ber Frauen, ben fie erwarten, zu geleiten.)



SCENA QUARTA.

(Un lungo corteggio di dame riccamente vestite sorte dalla abitazione di Elsa, si dirige a sinistra verso il palazzo, e passando avanti allo stesso discende andando verso la chiesa. Le dame arrivando sulla gradinata della chiesa, prendono successivamente posto ad ambi i lati della stessa.)

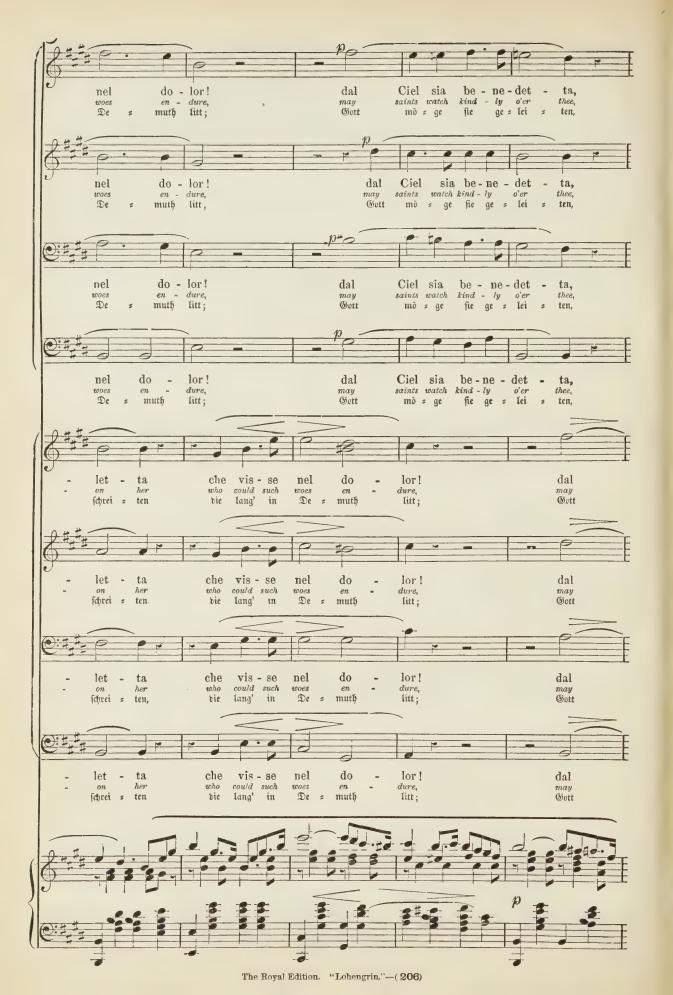
(A long train of ladies, magnificently dressed, comes slowly from the gate of the Kemenate to the balcony, turns to the left of the Pallas, and thence advances to the Minster, on the steps of which those who arrive first take their station.)

(Ein langer Bug von Frauen in prächtigen Gewändern schreitet langsam aus ber Pforte ber Kemenate auf ben Söller; er wendet sich links auf dem Hauptwege am Ballas vorbei und von den wicher nach vorn tem Milnster zu, auf bessen Stufen bie zuerst gekommenen sich aufstellen.)



The Royal Edition-"Lohengrin."-(204)



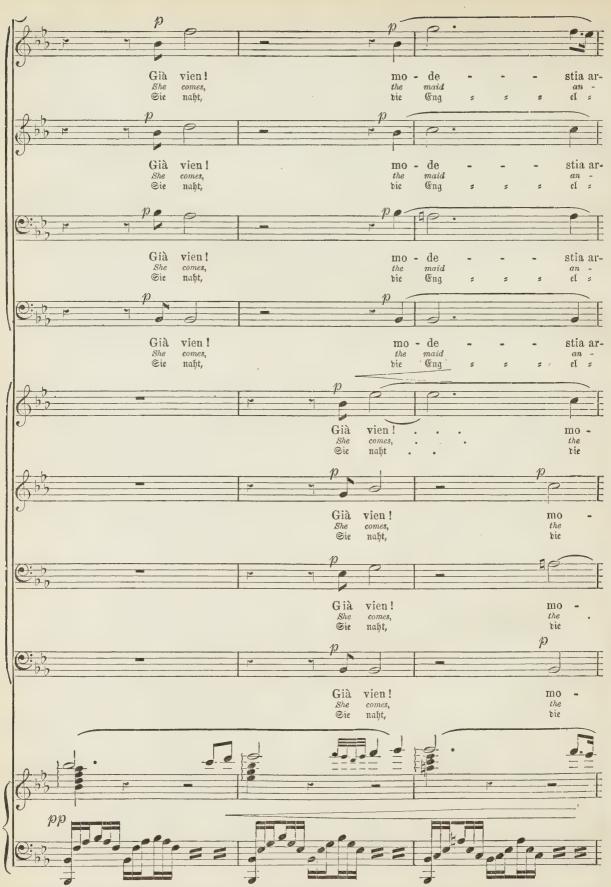




 (I cavalieri essendosi involontariamente avanzati verso il teatro, vengono di nuovo spinti a formare due spalliere, dai paggi, i quali precedono il corteggio.)

^{• (}The nobles, who have involuntarily filled up the passage, give place to the pages, who make way for the procession that is now in front of the Pallas.)

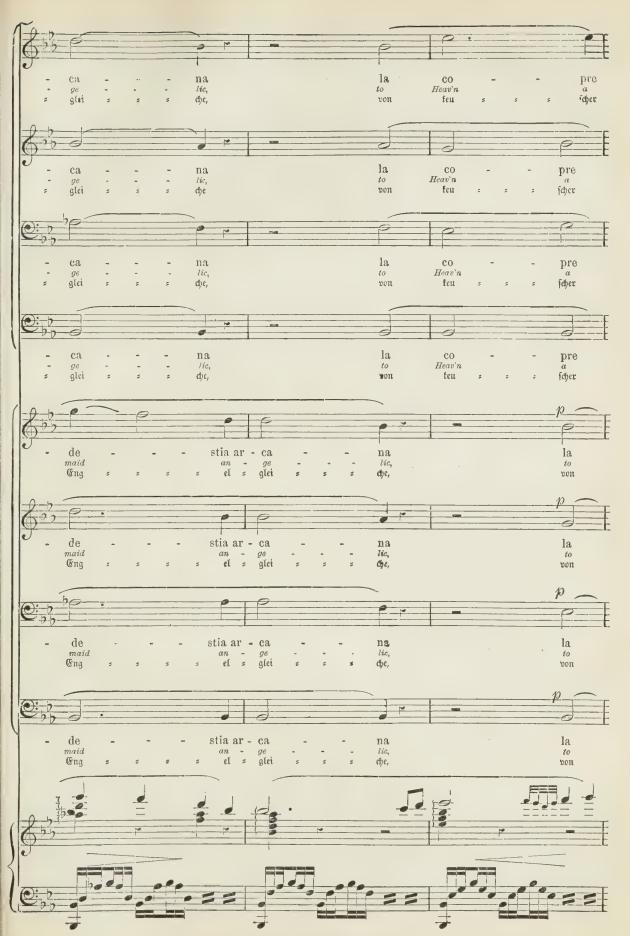
^{* (}Die Eblen, die unwillführlich die Gaffe wieder vertreten hatten, weichen hier vor den Evelfnaben auf's Neue zurud, welche bem Buge, ber bereits vor dem Pallas angefommen id. Bahn machen.)

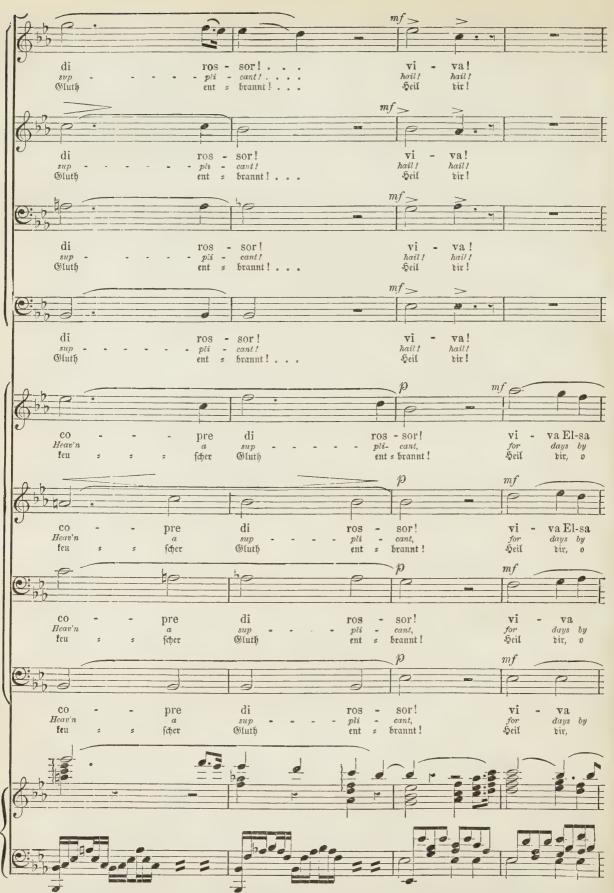


• (A questo momento Elsa è giunta in alto avanti al pal'azzo. La folla bipartita la lascia scoperta agli occhi del pubblico. Elsa sosta ivi qualche istante. I cavalieri si scoprono rispettosamente il capo)

• (Elsa has now reached the elevation before the Pallas The passage is again open. All can see Elsa, who pauses for a while)

* (Hier ist Elsa auf ber Erhöhung vor bem Ballas angelangt : tie Gasse ist wieder offen, Alle können Elsa sehen, welche eine Zeitlang verweilt.)



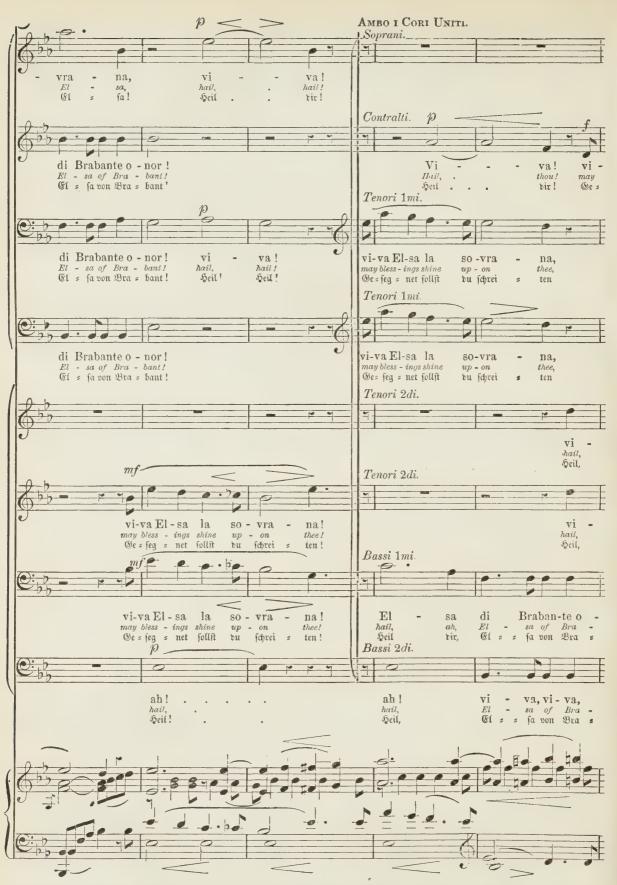


• (Da questo momento Elsa comincia a discendere lentamente verso il proscenio per la via through the passage left open by the men.) lasciate libera nel centro.)

* (Bon hier an schreitet Elsa aus bem hintergrunde langsam nach vorn burch bie Gaffe ber Manner.)



The Royal Edition .- "Lohengrin." - (211)



* (Oltre i paggi molte dame giungono sulla gradinata della chiesa formando due spalliere, lasciando libero il passaggio nel mezzo per Elsa.)

* (Here, besides the pages, the foremost ladies have reached the steps of the Minster, where they range themselves, that Elsa may precede them into the church.)

* (Sier find, außer ben Erelknaben, auch bie vorderften Frauen bereits auf ber Treppe bes Münsters angelangt, wo sie sich aufstellen, um Elfa ben Bortritt in bie Kirche zu lassen)



The Royal Edition .- "Lohengrin." - (213)





- Al momento in cui Elsa monta il secondo gradino della chiesa, Ortruda, la quale sino allora si era tenuta fra le ultime dame del corteggio, si precipita sulla gradinata, e va a piazzarsi contra Elsa disputandole l'entrata nella chiesa)
- * (When Elsa has placed her foot on the second step of the Minster, Ortrud, who has been among the last in the procession, steps eagerly forward, and thus confronts Elsa.)
- (Als Elsa ben Fuß auf die zweite Stufe bes Munfters setzt, tritt Ortrud, welche bisher unter ben letzten Frauen bes Zuges gegangen, heftig hervor, schreitet auf dieselbe Stufe und stellt fich so Elsa entgegen.)







The Royal Edition -- "Lohengrin." -(217)



The Royal Edition.—"Lohengrin."—(218



The Royal Edition .- "Lohengrin."-(219)



The Royal Edition. - "Lohengrin." - (220)





The Royal Edition - "Lohengrin." - (222)



The Royal Edition .- "Lohengrin." - (223)



The Royal Maition. - "Lohengrin." - (224)





The Royal Edition .- "Lohengrin." -(226)



The Royal Edition .- "Lohengrin" - (227)



The Royal Edition .- "Lohengrin." -- (228



* (Der Pallas wird geöffnet; bie vier Trompeter bes Konigs schreiten heraus und blafen.)



The Royal Edition .- " Lohengrin." - (280)

SCENA QUINTA.

(Il Re. Lohengrit a conti e cavalieri Sassoni sono sortiti dal pasatzo, formando un solenne corteggio, il quale viene interrotto dal disordine che regna al proscenio. Il Re e Lohengrin si avanzano rapidamente verso il proscenio.)

(The King, Lohengrin and the Saxon counts and nobles come from the Pallas in solemn procession, which is interrupted by the tumult in the foreground. The King and Lohengrin come eagerly forward.)

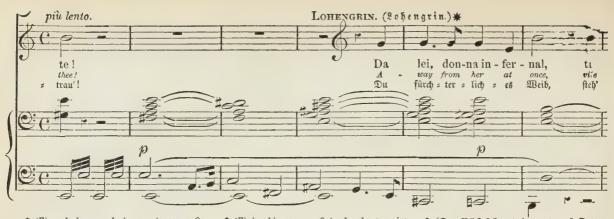
(Der König, Lobengrin und bie fächsischen Grafen und Erlen find in feierlichem Zuge aus bem Pallas getreten; burch bie Verwirrung im Vorbergrunde wird ber Zug unterbrochen. Der König und Lohengrin schreiten lebhaft vor.)





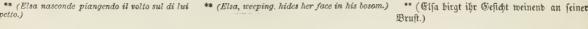


The Royal Edition - "Lohengrin "- (233)



- * (Fissando lo sguardo imponente sopra Or-truda, la quale non osa più muoversi avanti motionless.)
- * (Den Blid feft und bannend auf Ortrub heftend, welche vor ihm sich nicht zu regen vermag.)







*** (Lohengrin, rilevandola ed additandole la chiesa.)

*** (Lokengrin, raising her, points towards the Minster.)

*** (Lohengrin, sie aufrichtend und nach bem Münfter beutenb.)



- * (Lohengrin con Elsa ed il Re si avvia verso la chiesa precedendo il corteggio. Tutti si dispongono in ordine per seguirlo.)

 * (Lohengrin, with Elsa and the King, leads the way to the Minster; all prepare to follow in order.)
- * (Lohengrin wentet fich mit Elfa und ten Könige bem Buge voran nach bem Diunfter; Alle laffen fich an, wohlgeordnet zu folgen.)



- ** (Federico monta sulla gradinata della chiesa. ** (Frederick appears on the steps of the Minster, Le dane ed i paggi fuggono atterriti alla sua the ladies and pages shrink back.) vista.)
- ** (Friedrich tritt auf ber Treppe bes Munfters hervor ; bie Frauen und Ebelknaben weichen entfest aus feiner Rahe.)



The Royal Edition .- "Lohengrin."-(235)



The Royal Edition.—"Lohengrin."—(236)



The Royal Edition. - "Lohengrin." - (237)



The Royal Edition .- " Lohengrin." - (238)



The Royal Edition. - "Lohengrin." - (239)



The Royal Edition .- "Lohengrin." - (240)





The Boyal Edition.—" Lohengrin."—(242)



The Royal Edition.—" Lohengrin."—(243)



The Royal Edition .- "Lohengrin." - (244)



The Royal Edition .- "Lohengrin." - (245



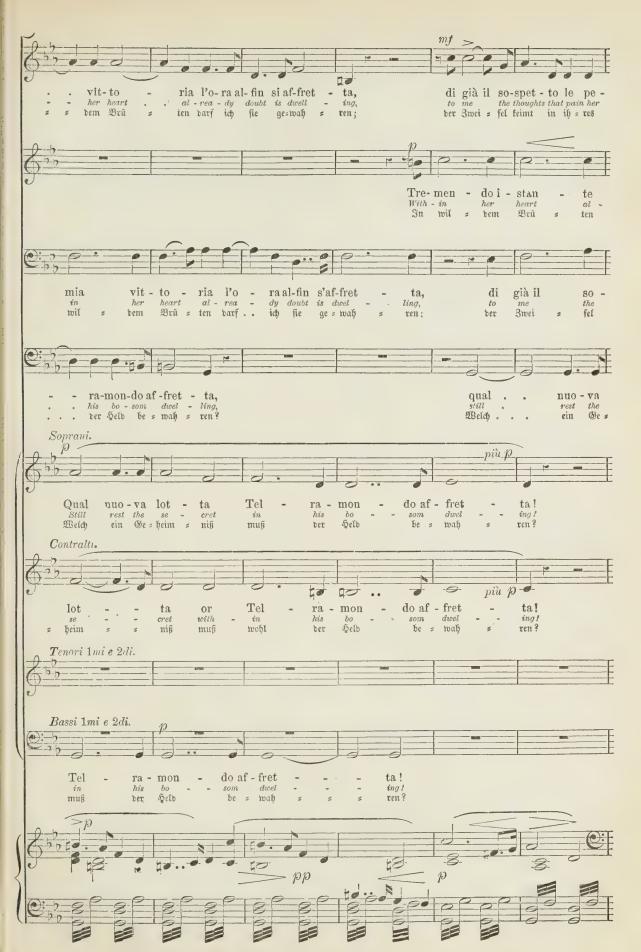
The Royal Edition .- " Lohengrin." - (246)



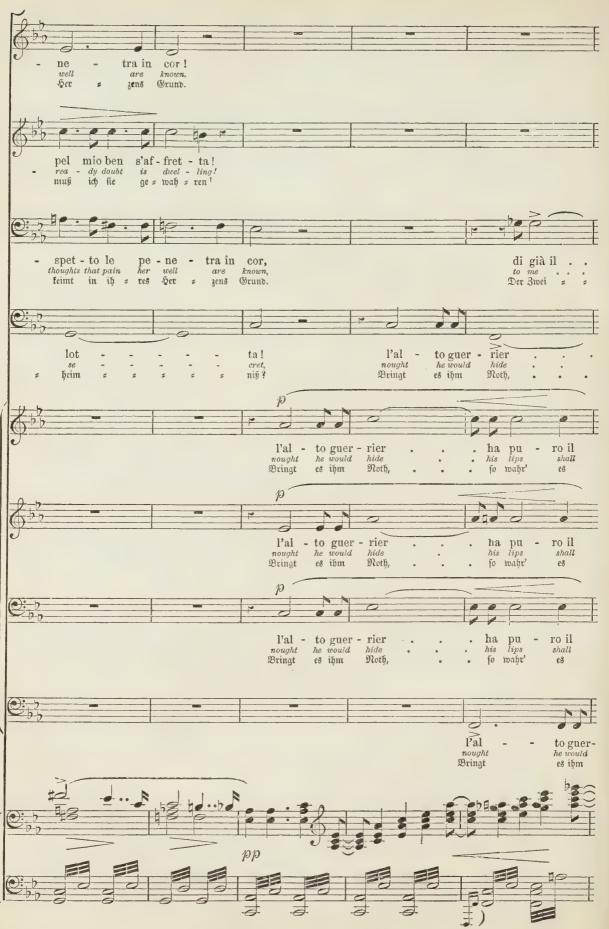
The Royal Edition .- "Lohengrin."-(247)



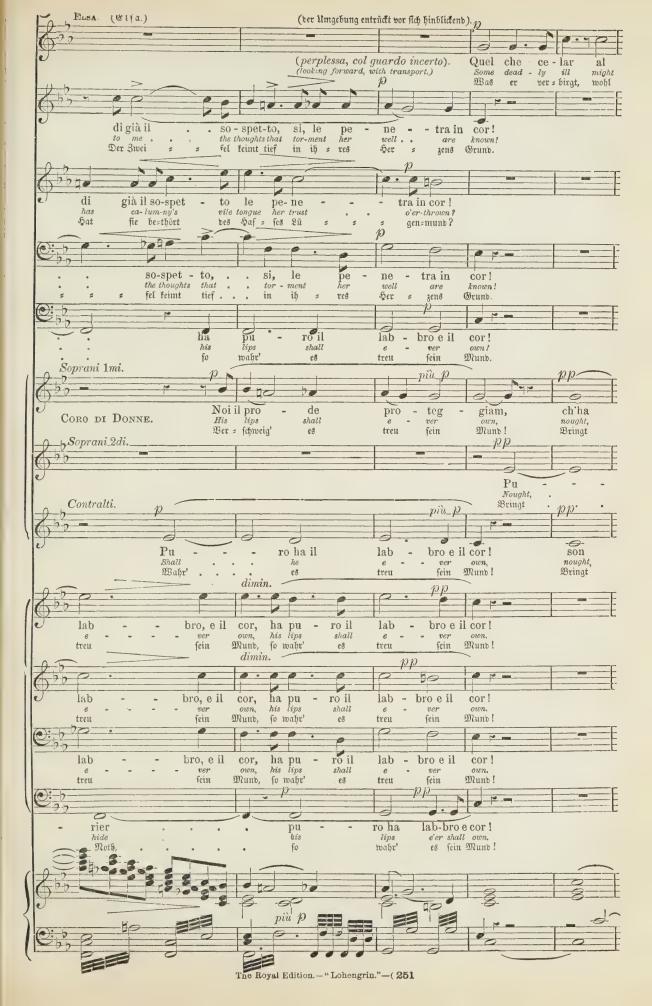
The Royal Edition .- "Lohengrin." - (248)



The Royal Edition .- "Lohengrin."-(249)

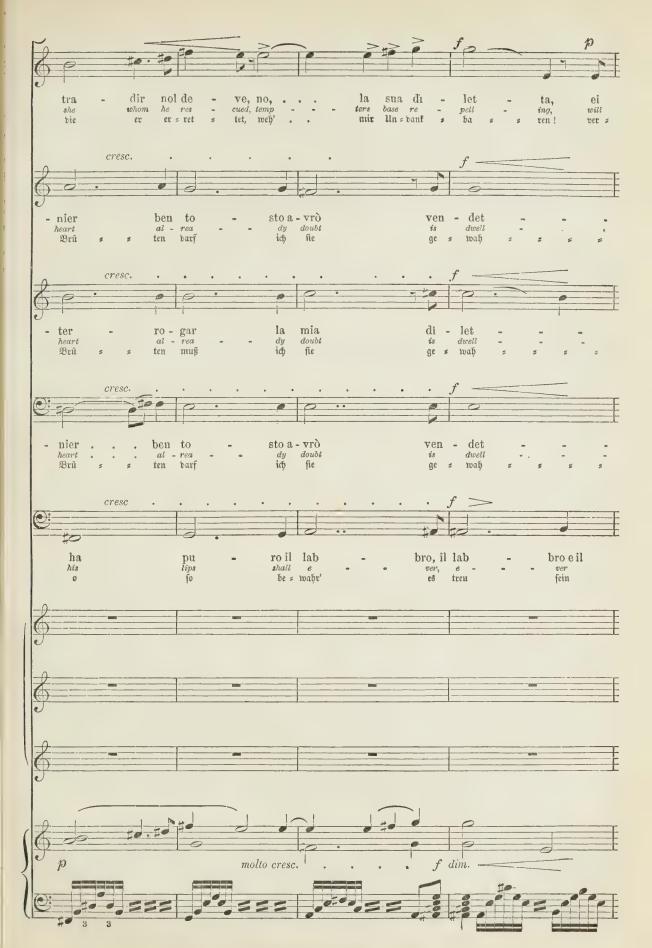


The Royal Edition.—"Lohengrin."—(250)

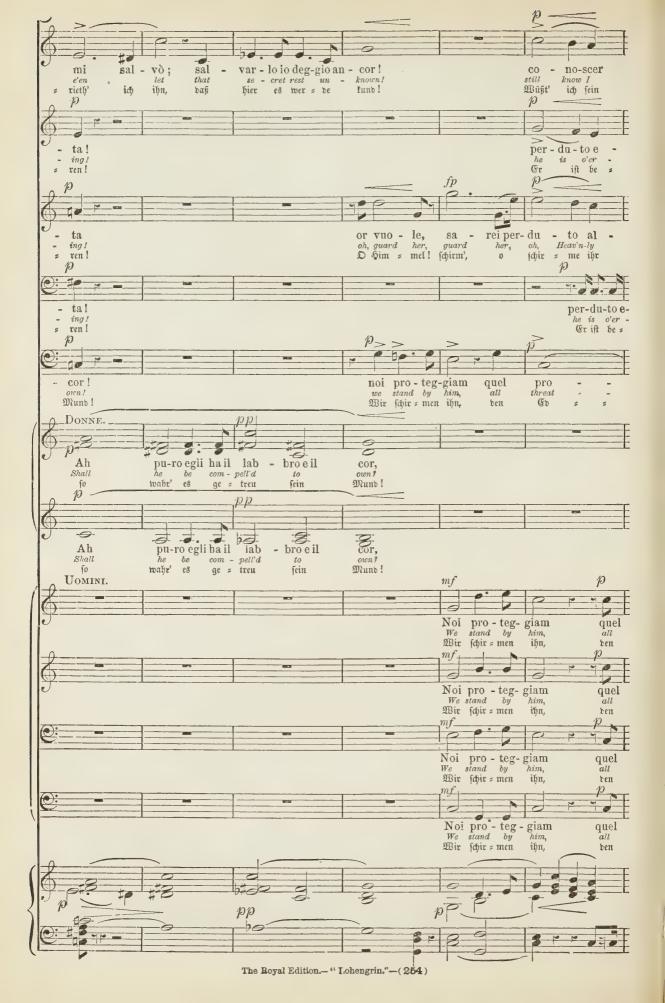




The Royal Edition.—"Lohengrin."—(252)



The Royal Edition-"Lohengrin."-(253)

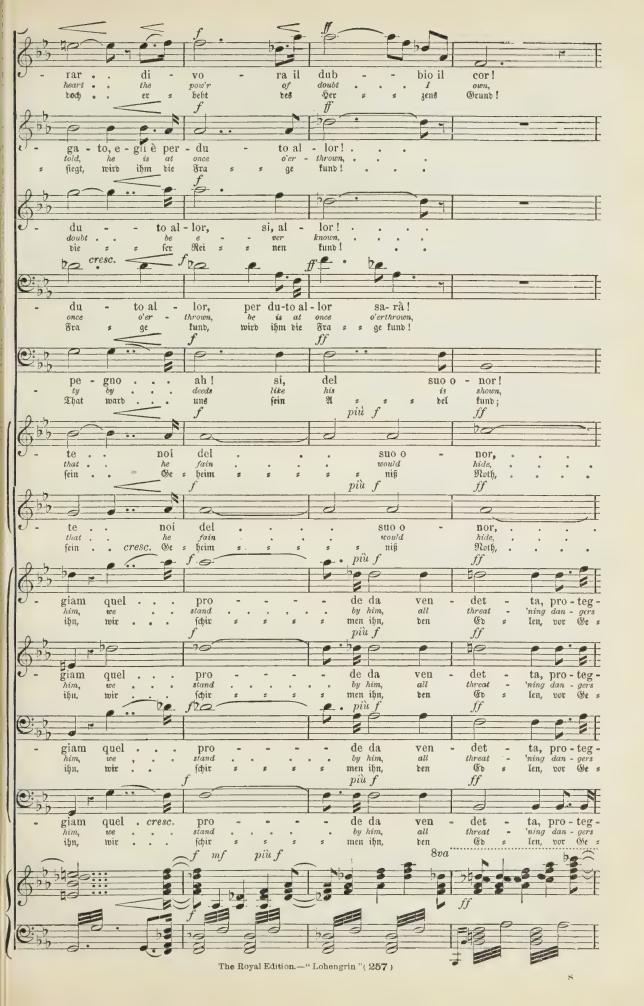




The Royal Edition .- "Lohengrin." - (255)



The Royal Edition - "Lohengrin." - (256)

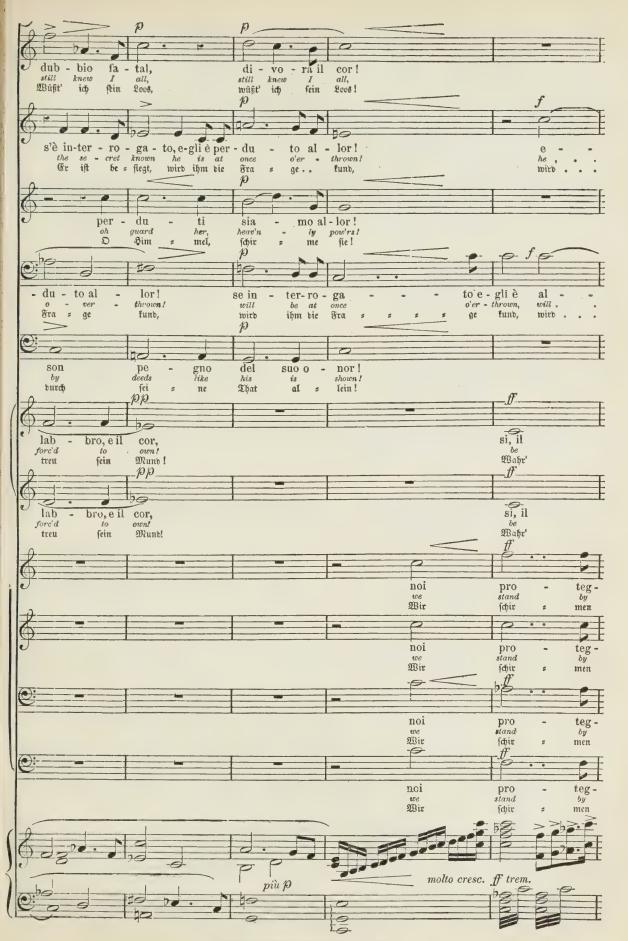








The Royal Edition .- "Lohengrin." - (260)

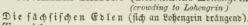


The Royal Edition - Lohengrin."-(261)



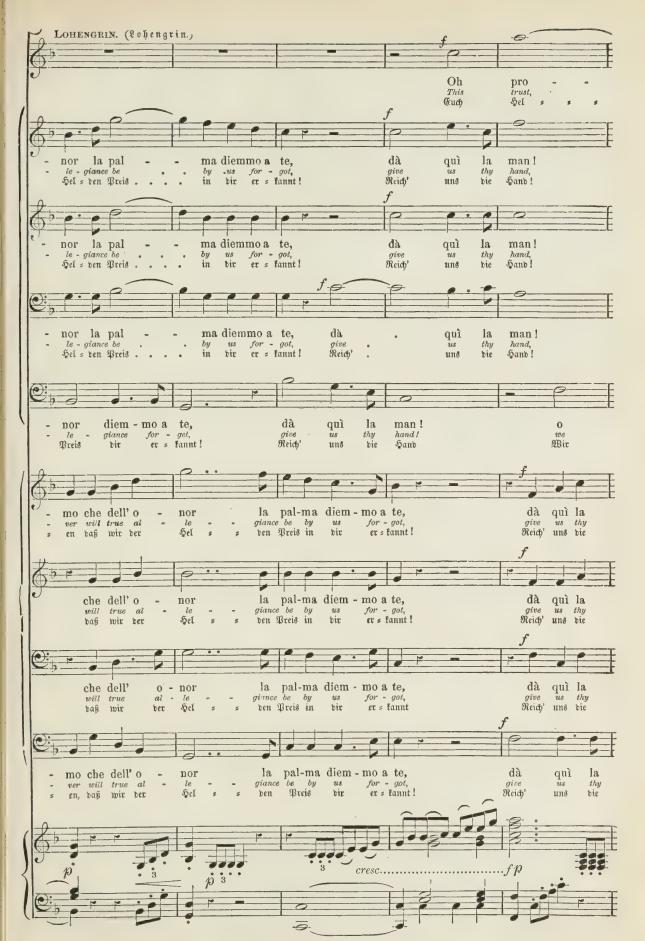


The Royal Edition.—"Lohengrin."—(263)





The Royal Edition .- "Lohengrin." - (264)



The Royal Edition .- "Lohengrin." - (265)



The Royal Edition.—" Lohengrin."—(266)



The Royal Edition .- "Lohengrin." - (267)



Lohengrin, il quale riceve da ognuno una stretta who receives from each in succession the homage) di mano.)

* (Die Manner fchließen einen Ring um Lohengrin; er empfängt von Jedem der Reihe nach ben Sanbschlag.)



The Roval Edition .- "Lohengrin." - (269)



The Royal Edition .- "Lohengrin." - (270



The Royal Edition.—"Lohengrin." - (271)







The Royal Edition.—"Lohengrin."--(274)



The Royal Edition,—" Lohengrin."—(275)

(Qui il re cogli sposi è giunto al sommo della gradinata della chiesa, lo sguardo di Elsa, giunta avanti allaporta della chiesa, cade sopra Ortruda, la quale leva la mano minacciandola. Elsa rivolge atterrita il capo e si serra a Lohengrin.)

(Here the King with the bridal pair has reached the highest step of the Minster. Elsa eagerly turns to Lohengrin, who catches her in his arms. During this embrace she looks timidly down the steps to the right and perceives Ortrud, who raises her hand towards her as if sure of victory. Elsa in turn covers her face)

(Hier hat ber König mit bem Brautpaar bie höchste Stufe gum Münster erreicht; Elsa wendet sich in großer Ergriffenheit zu Lohengrin; dieser empfängt sie in seinen Armen. Aus dieser Unsarmung blieft sie mit scheuer Besorgniß rechts von der Treppe hinab und erblieft Ortrud, welche den Arm gegen sie erhebt, als halte sie sich des Seieges gewiß; Elsa wendet erschreckt ihr Gesicht ab.)







- (Al momento che Elsa e Lohengrin condotti dal re stanno per entrare in chiesa, cala il sipario.)
- (While Elsa and Lohengrin, conducted by the King, approach nearer to the Minster, the curtain falls.)
- * (Als Elfa und Lohengrin, wieber vom König geführt, bem Eingange bes Munfters weiter guschreiten, fällt ber Borhang.)



FINE DELL' ATTO SECONDO.

PRELUDIO.



The Royal Edition —"Lohengrin." (277)





The Royal Edition.- "Lohengrin." -(279)



The Royal Edition - " Lohengrin." — (280)

SCENA PRIMA.

(La stanza nuziale. A dritta un' angolo interno di una torre con una finestra aperta.
S' ode musica dietro alla scena. Il canto prima
da lungi, indi avvicinandosi. Alla metà del coro
vengono aperte due porte in fondo, una a dritta,
e l'altra a sinistra. Dalla dritta sortono le dame
accompagnando Elsa, dalla sinistra giungono i
cavalieri ed il Re. accompagnando Lohengrin.
Dei paggi con fiaccole accese, precedono i due
corteggi.)

(The nuptial chamber, to the right a small tower with open window. Music behind the scene. The song is first heard in the distance; in the middle of it the doors in the background, right and left, are opened. The ladies enter on the right, leading Elsa; on the left the King with the men, conducting Lohengrin; pages precede with lights.)

(Das Brautgemad, rechts ein Erferthurm mit offenem Venfter. —Musit hinter ber Buhne; ber Gesang ift erft entfernt, bann naber fommend In ber Mitte bes Liebes werben rechts und links im hintergrunbe Thuren geöffnet: rechts treten tie Frauen auf, welche Elsa, —links bie Männer mit bem König, welche Lobengrin geleiten; Ereknaben mit Lichtern voraus.)





The Royal Edition.—" Lohengrin."—(282)







(Al momento in cui i due corteggi s'incontrano nel centro del proscento, Elsa è condotta dalle aame sino a Lohengrin; dessi si abbracciano e restano in questa positura nel centro. Utto dame girano solennemente intorno a Lohengrin ed Elsa, mentre che questi sono spogliati dai loro ricchi mantelli ed ornamenti dai paggi.)

(As the two processions meet in the middle of the stage, Elsa is conducted by the ladies to Lohengrin; they embrace. Eight ladies walk solemn'y round them, while their upper garments are removed by the pages and ladies.)

(Ms bie beiben Züge in ber Mitte ber Buhne sich begegneten, ift Elfa von ben Frauen Lohengrin zugeführt worten; sie umfassen sich und bleiben in ber Mitte stehen. Acht Frauen umschreiten feierlich Lohengrin und Elfa, während biese von ben Ebelknaben ihrer schweren Obergewänder entkleibet werben.)



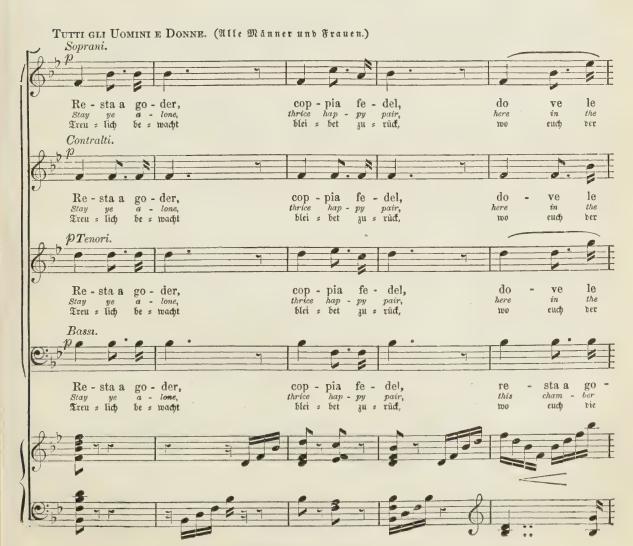


(I paggi danno il segno della partenza dei convitati. I corteggi si mettono in ordine nuo-cessions are re-formed and pass the bridal pair, vamente, e durante il coro seguente difilano the men going off on the right, the ladies on the incrocicchiandosi davanti ad Elsa e Lohengrin, left.)

e quindi dirigendosi tutti verso il fondo della scena, risortono per le porte donde erano venuti.)

(Die Ebelfnaben mahnen gum Aufbruch: bie Büge ordnen fich wieder und mahrend bes Folgenben schreiten fie an ben Reuvermahlten vorüber, fo bag bie Manner rechts, bie Frauen links bas Gemach verlaffen.)





The Royal Edition .- "Lohengrin." - (287)



The Royal Edition - "Lohengrin."-(288)





* (Il corteggio ha completamente lasciato la scena; i paggi chiudono le porte, ed i canti si the doors are closed by the pages, and the song perdono in distanza.)

* (Bier haben tie Buge bie Buhne ganglit verlaffen; bie Thuren werben von ben letten Anaben gefchloffen.)



The Royal Edition.—"Lohengrin."—(291)



• (Appena i corteggi lasciano la scena, Elsa con un trasporto di gioja si getta nelle braccia di Lohengrin. Mentrecchè il canto si spegne, Lohengrin si siede sul sofà sotto la finestra, ed attira a se dolcemente Elsa.)

* (When the processions have departed, Elsa sinks on the breast of Lohengrin, Lohengrin seats himself, as the sound dies away, on a couch near the window and draws Elsa towards him)

* (Elsa ift, als die Jüge das Gemach verlaffen haben, wie überselig Lobengrin an die Brust gestunken. Lohengrin seht sich, während der Gesang verhallt, auf einem Ruhebett am Erkersenster nieder, indem er Elsa sanst nach sich zieht.)

SCENA SECONDA.





The Royal Edition.-"Lohengrin."-(294)





The Royal Edition.—"Lohengrin."—(296)



The Royal Edition.—" Lohengrin."—(297)



The Boyal Edition .- " Lohengrin." - (298)



The Royal Edition .- "Lohengrin."-(299)



The Royal Edition .- "Lohengrin."- (300)







The Royal Edition.—"Lohengrin."—(303)



The Royal Edition.—"Lohengrin."—(304)







The Royal Edition .- "Lohengrin." - (307)



The Royal Edition -"Lohengrin." - (308)



The Royal Edition.—" Lohengrin."—(309)



The Royal Edition .- "Lohengrin."-(310)



The Royal Edition .- " Lohengrin." - (811)



The Royal Edition -" Lohengrin."-(312)



The Royal Edition - "Lohengrin. - (313)



The Royal Edition .- " Lohengrin."-(314)







* (Elsa scopre Federico ed i suoi quattro compagni, i quali coi ferri snudati entrano da una porta secreta.)

* (Elsa perceives Fred rick and his four comrades, approaching with drawn swords through a hidden door.)

* (Elsa gewahrt Friedrich und seine vier Genossen, welche mit gezückten Schwertern burch eine hintere Thur hereinbrechen.)



** (Elsa corre al sofà, prende la spada di Lohengrin, e gliela porge dall'elsa, in modo ch'ei possa sguainarla lasciando il fodero nelle di lei mani Lohengrin atterra di un colpo Federico che si era avanzato ad assulirlo. I quattro cavalieri atterriti buttano a terra le spade, e cadono in ginocchio avanti a Lohengrin.)

** (She takes the sword, which leans against the couch, so that Lohengrin quickly draws it from the sheath. Lohengrin strikes Frederick, who rushes towards him, and brings him down with one blow. The nobles in terror let their swords drop, and kneel to Lohengrin.)

** (Sie reicht bas am Ruhebett angelehnte Schwert hastig Lohengrin, so baß bieser schnell es aus ber Scheide, welche sie hatt, ziehen kann. Lohengrin streckt Briedrich, welcher nach ihm ausholt, mit einem Streiche tobt zu Boben; ben entssetzen Evlen entfallen die Schwerter: sie fturzen zu Lohengrin's Füßen auf die Knie.)



*** (Elsa, la quale si era avviticchiata a Lohengrin, cade ai di lui piedi svenuta. Lungo silenzio.)

*** (Elsa, who has fallen on Lohengrin's bo som, faints and sinks slowly to the ground.) *** (Elfa, bie fich an Lobengrin's Bruft geworfen hatte, finkt ohnmächtig langfam an ihm zu Boben. Langes Stillschweigen.)



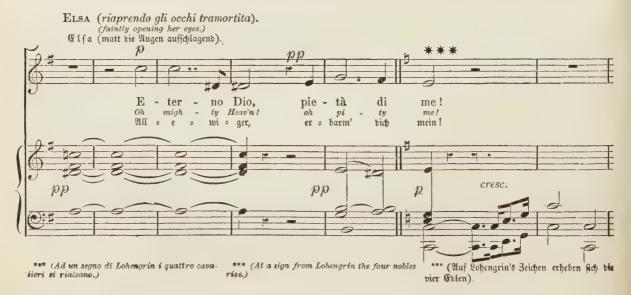




** (Lohengrin rileva dolcemente Elsa, e la posa sul sofà.)

** (Lohengrin stoops to Elsa, raises her, and places her on the couch.)

** (Lohengrin neigt sich zu Elsa stoops to Elsa, raises her, and places her on the couch.)





* (I quattro cavalieri sollevano il cadavere di Federico, e si allontanano con lo stesso per la with it through the right-hand door.)

* (Die vier Eblen nehmen die Leiche Friedrich's auf und entserven sich mit ihr burch die Thüre rechts.)

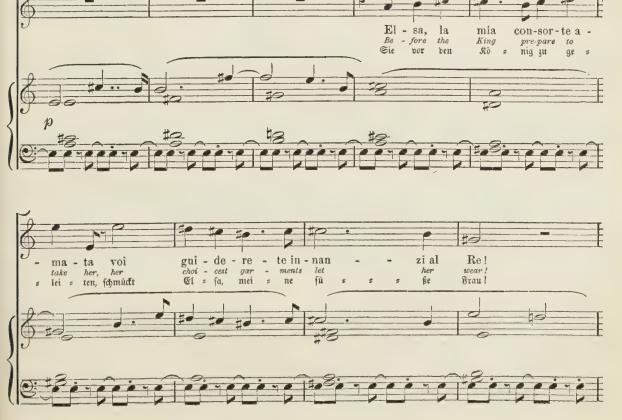


** (Lohengrin tira il cordone del campanello, e due dame sortono dalla porta a sinistra.)

** (Lohengrin rings a bell: two ladies appear at the left-hand door)

Lonengrin. p(Rohengrin.)

** (Lohengrin lautet an einem Glockenzuge: zwei Frauen treten von links ein.)





SCENA TERZA.

(Al levar della cortina, la scena che si pre-senta è la stessa del prim' atto sulla riva della Schella: è giù l'alba chiara, il giorno sorge lentamente.)

(The curtain rising, discovers the plain on the banks of the Scheldt, as in the first act. Day gradually dawns, till the stage becomes perfectly light.)

(Als ber vorbere Vorhang wieber aufgezogen wird, ftellt die Buhne die Aue am Ufer ber Schelbe bar, wie im ersten Aft; glühenbe Morgenröthe, allmähliger Anbruch bes vollen Tages.)

Trombe (prima da lungi, quindi avvicinandosi a poco a poco dalla destra).



The Royal Edlition .- "Lohengrin."-(321)

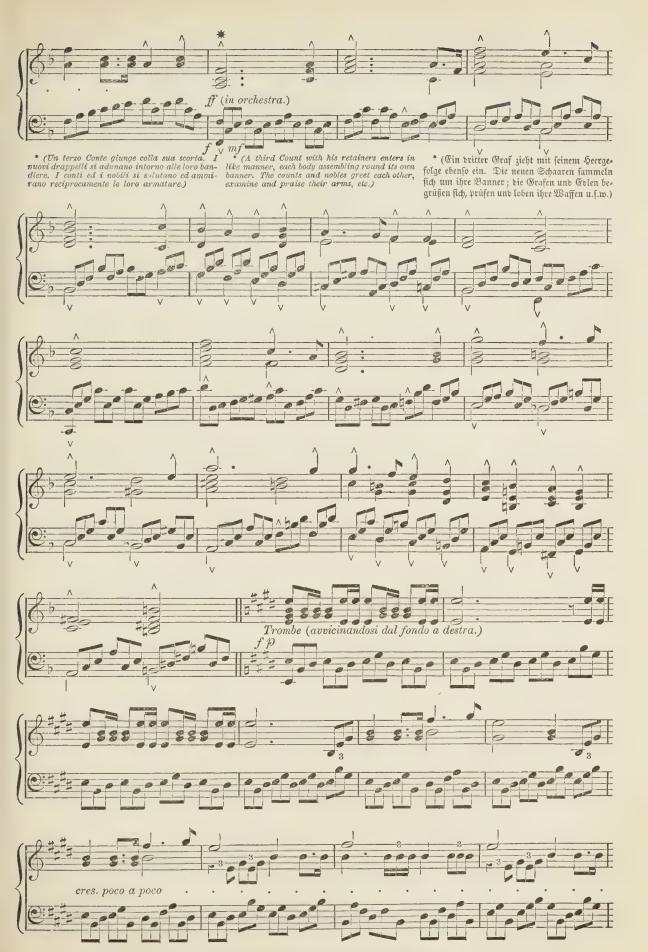


* (Mentre che un secondo Conte giunge sulla * (While a second Count enters like the first, scena nello stesso modo che il primo, si sentono le the trumpets of a third are heard approaching.) trombe di un terzo avvicinarsi.)

"(Während ein zweiter Graf auf die Weise, wie der erste, einzieht, hört man bereits die Trompeten eines dritten sich nähern.)



The Royal Edition.—" Lohengrin." - (322)



The Royal Edition .- "Lohengrin." - (323)





The Royal Edition,—"Lohengrin."—(325)



The Royal Edition. - "Lohengrin." -- (326



The Royal Edition - "Lohengrin." - (327)



The Royal Edition .- "Lohengrin." - (328)



The Royal Edition,-"Lohengrin."-(329)





* (Il Re va incontro ad Elsa, e la conduce ad seat opposite to the oak.)

* (The King advances to Elsa and leads her to a seat opposite to the oak.)

* (Der König geht Essa entgegen und geseitet in faccia a lui)





The Royal Edition.—" Lohengrin "—(331)



The Royal Edition.—"Lohengrin."—(332)



The Royal Edition .- "Lohengrin."-(333





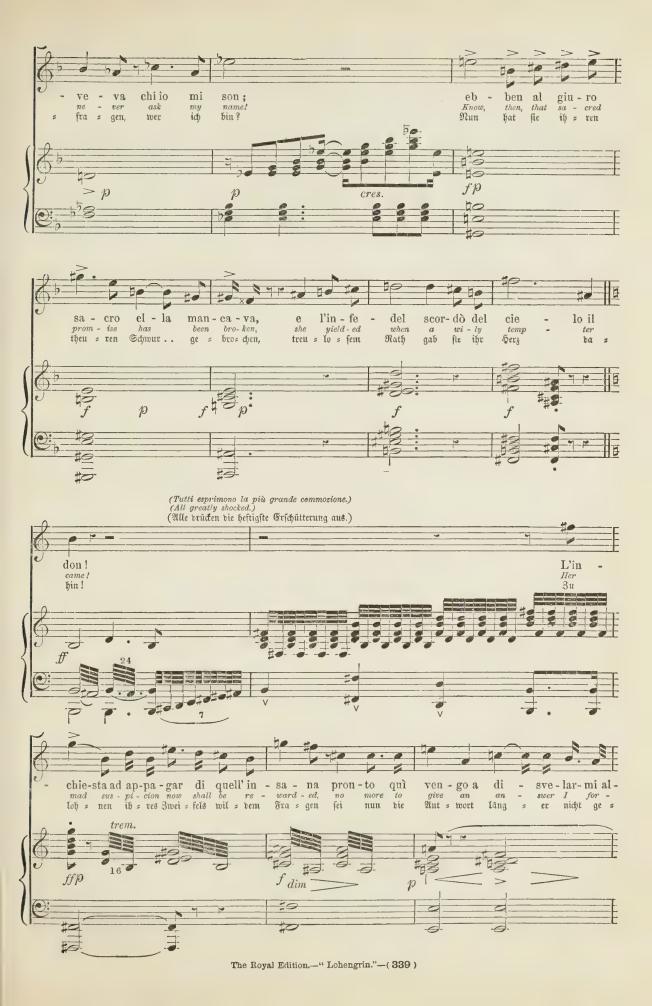


The Royal Edition,-" Lohengrin."-(336)



10







The Royal Edition - "Lohengrin." - (340)



The Royal Edition .- "Lohengrin." - (341



The Royal Edition - "Lohengrin." - (342)



The Royal Edition.—"Lohengrin."—(343)



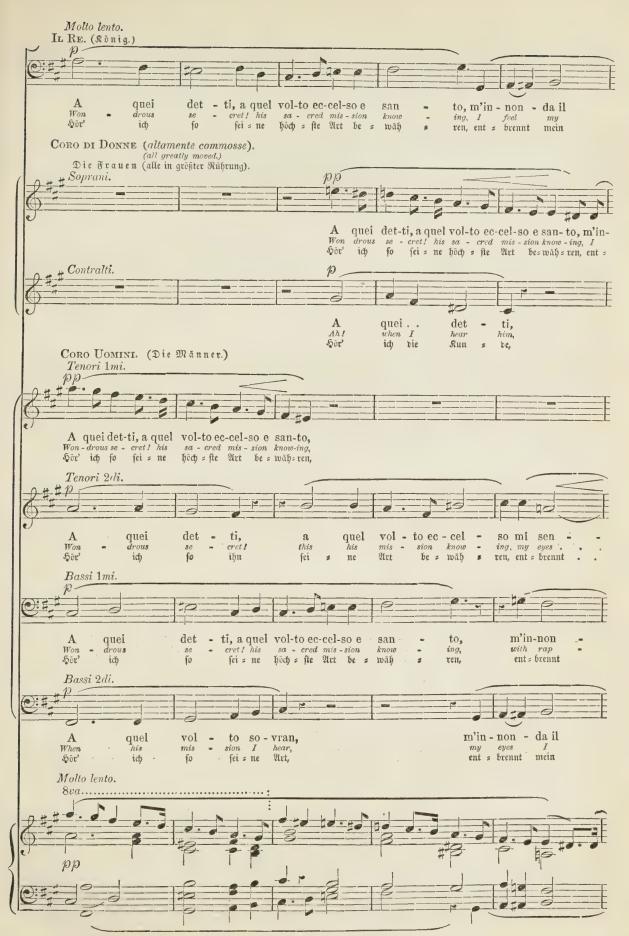
The Royal Edition.—" Lohengrin."—(344)



The Royal Edition .- "Lohengrin." -(345)



The Royal Edition .- " Lohengrin." - (346)



The Royal Edition .- "Lohengrin." - (347)



The Royal Edition - "Lohengrin." - (348)



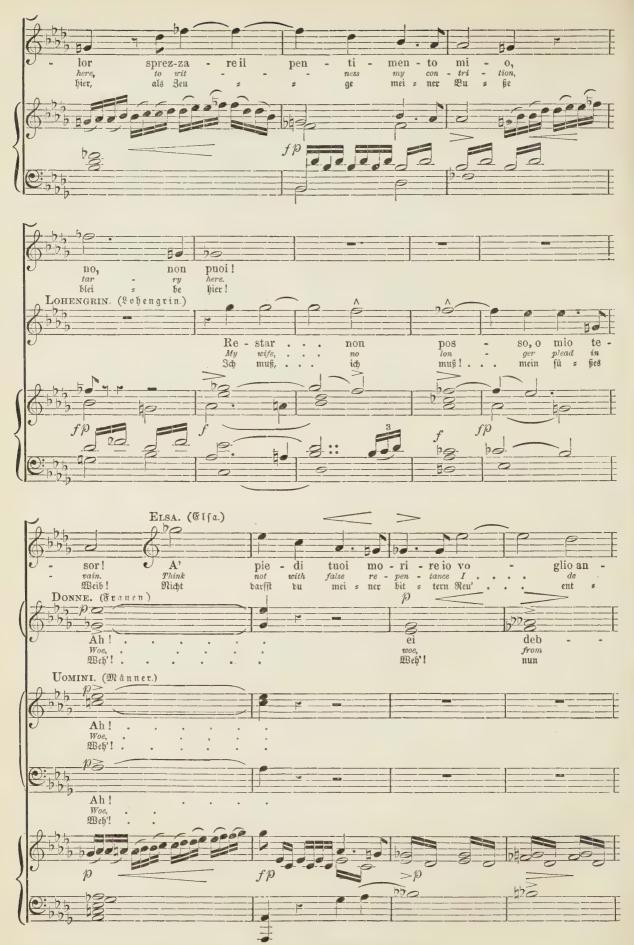
The Royal Edition.—" Lohengrin."—(349)



The Royal Edition .- "Lohengrin." - (350)



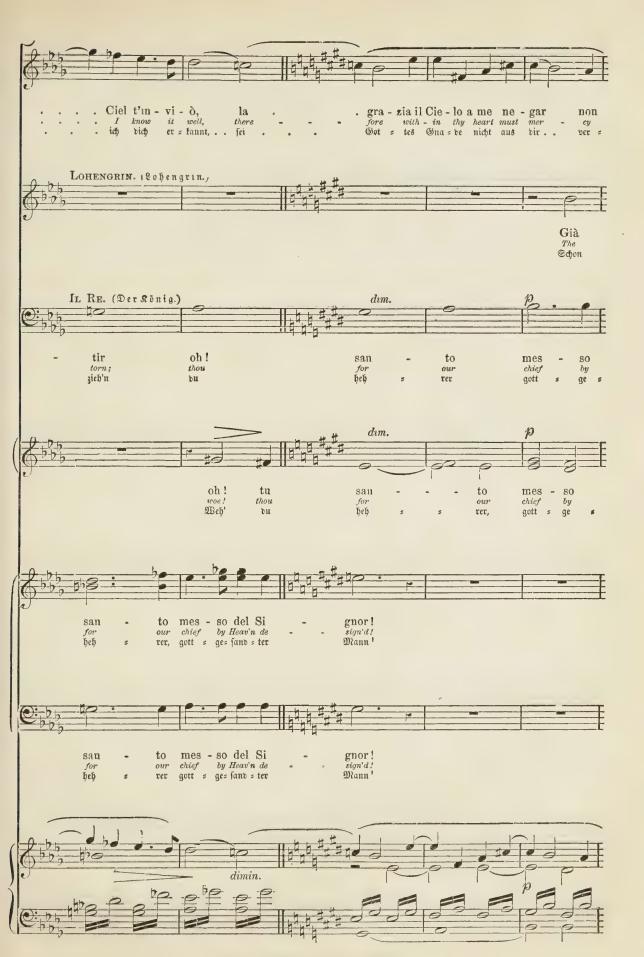
The Royal Edition .- "Lohengrin." - (351)



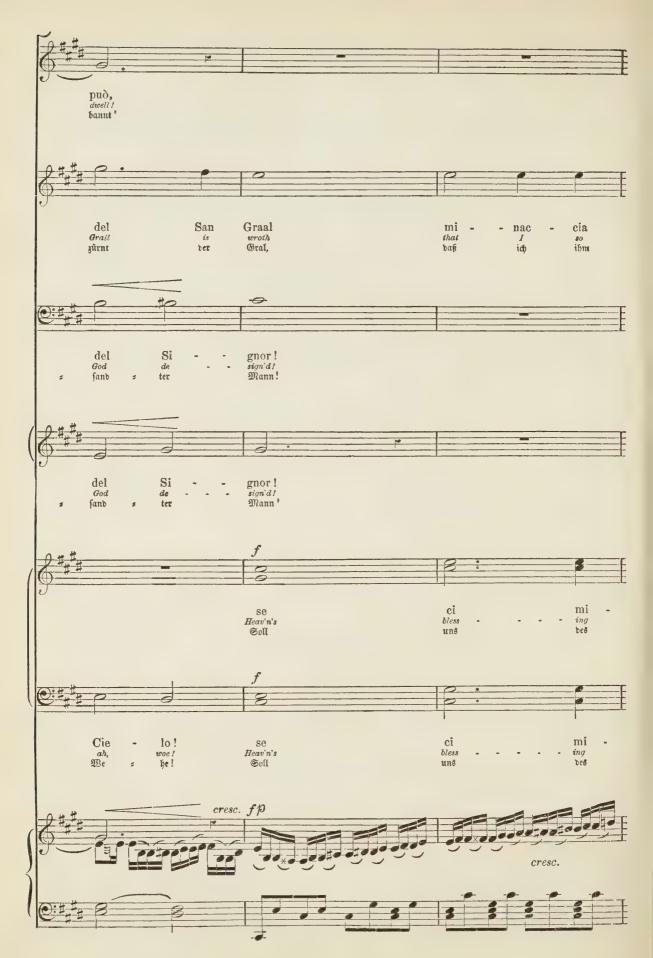
The Royal Edition - "Lohengrin"-(352)







The Royal Edition .- " Lohengrin." -(355)





The Royal Edition.—"Lohengrin."—(357)



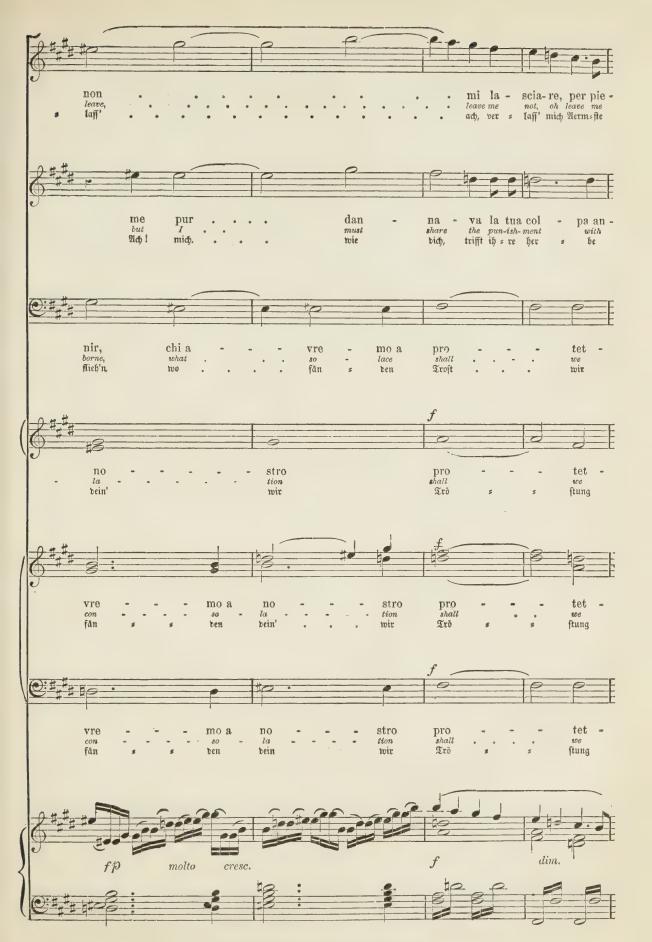
The Royal Edition .- "Lohengrin." - (358)



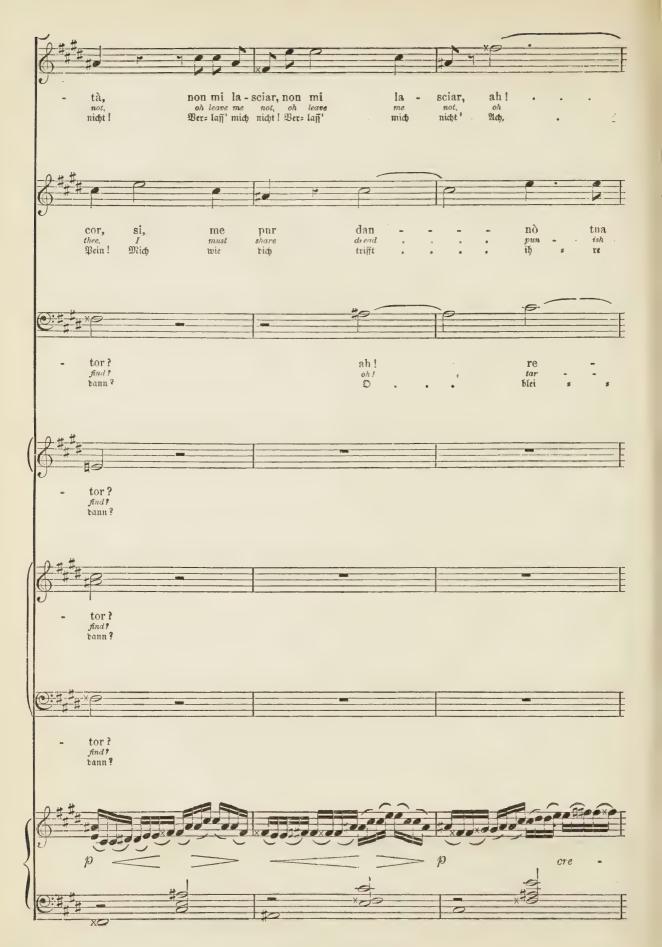
The Royal Edition,-" Lohengrin."-(359)

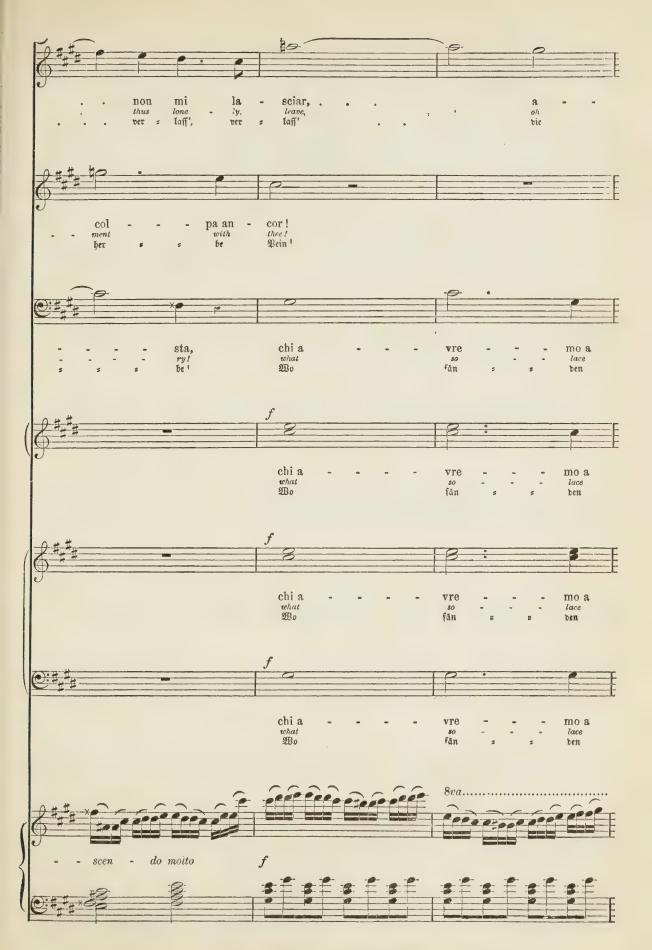


The Royal Edition.—"Lohengrin."—(360)



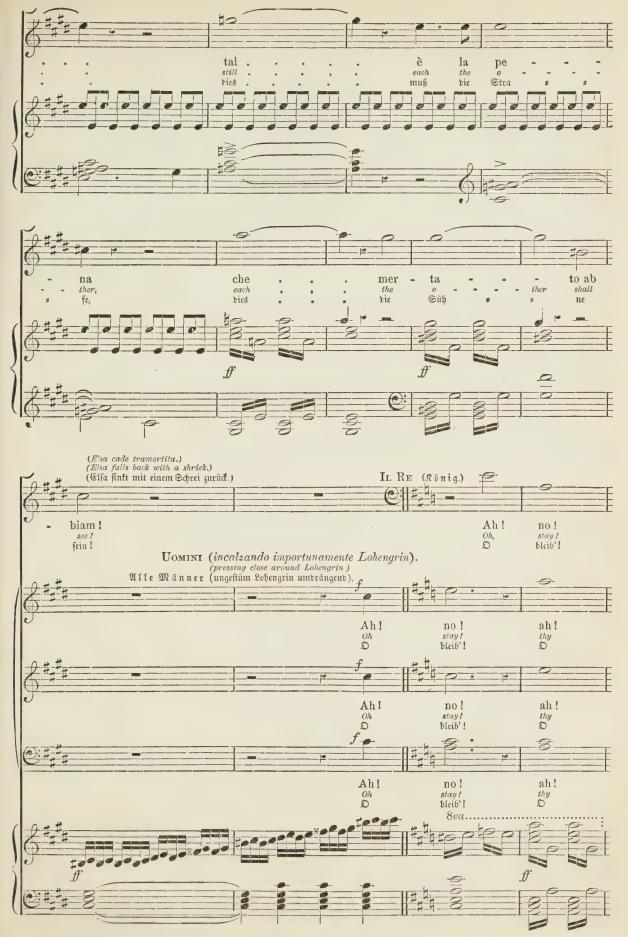
The Royal Edition .- "Lohengrin." -, 361)







The Royal Edition.—" Lohengrin."—(364)



The Royal Edition .- "Lohengrin." - (365)





The Royal Edition.—"Lohengrin."—(367)



The Royal Edition.—"Lohengrin."—(368)



The Royal Edition .- "Lohengrin." - (369

puota.

Flußbiegung herum : er gieht ben leeren Nachen.)

ВВ



The Royal Edition .- "Lohengrin." - (370)



The Royal Edition, - "Lohengrin." - (371)



The Royal Edition.—"Lohengrin."—(372)



The Royal Edition-"Lohengrin. '-(373)

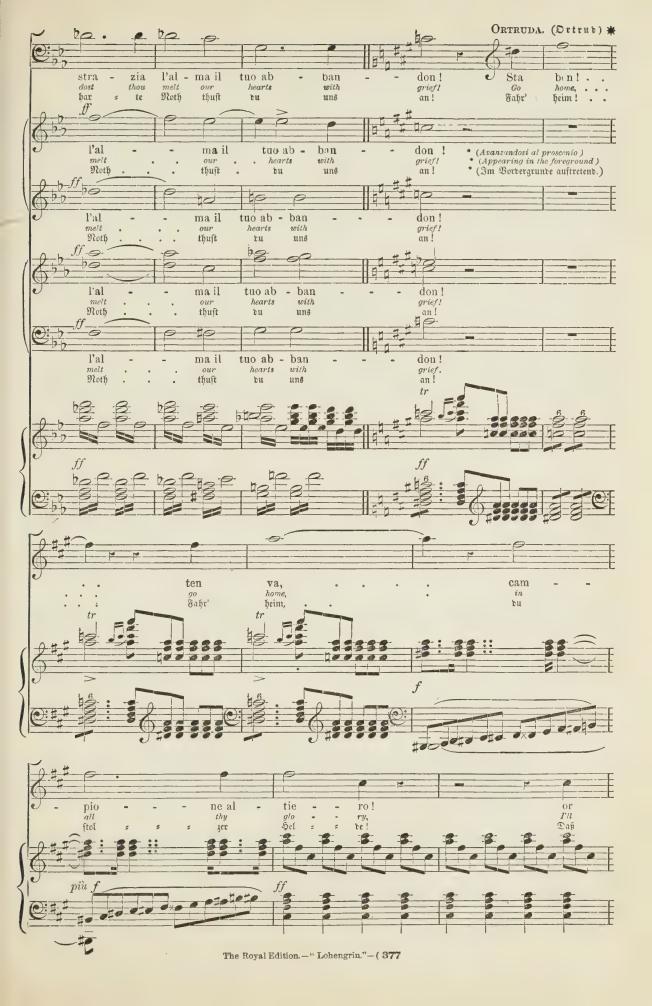


The Royal Edition.—" Lohengrin."—(374)



The Royal Edition .- "Lohengrin." - (375)







The Royal Edition.—"Lohengrin."—(378)



The Royal Edition.—"Lohengrin"—(379)



The Royal Edition .- "Lohengrin." -(380)

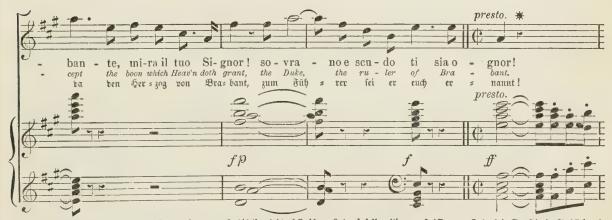
(Lohengrin al momento di montare nella navicella ha ascoltato la voce di Ortruda arrestandosi. Egli cade solennemente in ginocchio e leva le mani al cielo pregando. La bianca colomba del San Graal giunge sulla navicella. Lohengrin esultante di gioja si leva rapido e scioglie la catena, che lega il cigno, il quale si tufa immediatamente nel fiume, ed in sua vece Lohengrin rileva dall'onde un bel giovinetto riva.)

(Lohengrin, already in the boat, has closely inspected Ortrud, and sinks on one knee, silently praying. All look over, anxiously timid, towards him. The white dove of the Grail hovers over the boat. Lohengrin sees it, springs up with a look of gratitude, and takes the chain from the swan, who immediately sinks. In its place Lohengrin raises from the river a fair boy (Godfrey) in a shining silver garment.)

(Lohengrin, bereits am Ufer angelangt, hat Ortrub genau vernommen und finkt jeht zu einem flummen Gebet feierlich auf die Anie. Aller Blicke richten sich mit gespannter Erwartung auf ihn.—Die weiße Grals-Taube soweht über den Nachen herab; Lohengrin erblick sie: mit einem tankenden Blicke springt er auf und löst dem Schwan die Kette, worauf dieser sogleich untertaucht; an seiner Stelle hebt Lohengrin einen schwan die ken in glänzendem Silbergewande ["Gottfried"] aus dem Klusse an das Ufer.)







* (Ortruda alla vista di Goffredo manda un grido di rabbia e cade tramortita a terra. Lohengrin salta lesto nella barchetta, e lega la colomba alla catena d'oro; la navicella parte. Elsa rinviene un istante alla vista di Goffredo, il quale si è avanzato al proscenio, e va ad inchinarsi davanti al Re. Tutti i cavalieri Brabantini piegano il ginocchio avanti a Goffredo, Elsa rivolgendo lo sguardo verso il fiume)

* (At the sight of Godfrey, Ortrud falls with a strick. Lohengrin springs quickly into the boat, which the dove draws by the chain. E'sa joyously contemp/ates Godfrey, who advances and bows to the King. All regard him with wonder, the men of Brabant sinking on their knees. Godfrey rushes into the arms of Elsa, who after a short display of joy looks hastily towards the bank, where Lohengrin is no longer visible.)

* (Ortrub finkt bei Gottfried's Anblick mit einem Schrei jusammen — Lobengrin springt schnell in ben Kabn, ben bie Taube an ter Kette gesaßt hat und sogl ich sortzieht. Elsa blickt mit letzer freudiger Berklärung auf Gottfried, welcher nach vorn schreitet und sich vor dem König verneigt: Alle betrachten ihn in seligem Erstaunen, die Brabanter senken sich hulbigend vor ihm auf die Knie. — Gottfried eilt in Essak Arme; diese, nach einer kurzen treudigen Entrückung, wendet hastig den Blick nach dem Ufer, wo sie Lohengrun nicht mehr erblickt.)





FINE DELL' OPERA.



